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Housing rights movement
launches bold agenda
to take back
San Francisco
PAGE 8



Tenants TAKE action

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DECADE OF MUSIC
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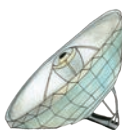
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VANISHING SPACE

We got good feedback from readers on our latest look at the impact of **Airbnb** and other short-term rental services on San Francisco's apartment market (see "Residents vs. tourists," Feb. 4), including hearing from some sources who think we need to broaden our analysis. One cited U.S. Census data showing the number of homes in the city classified as "seasonal, recreational, or occasional use" increased nearly 50 percent from 2000 (when there are 3,762 such units) to 2010 (when there were 5,564, a number that has almost certainly shot up since then with the rise of Airbnb and gentrification). Each unit, the source noted, "could be someone's full time home."



SAILOR MOON RETURNS

Alright Sailor Scouts! Slide into your skirts, wrap your ribbons, and get ready to fight evil (by moonlight) again. Anime News Network broke the news: a new anime adaptation of the **Sailor Moon** manga is ready to hit streaming services this July. The Sailor Moon anime craze in the United States in the '90s was marred by censorship of the original Japanese cartoon — lesbian couple and sailor scouts Uranus and Neptune were changed to cousins. The new anime will rectify that. Let the Sailor Moon slash writing commence!

ALOHA, LARRY

The **America's Cup** team is trying to cut a deal with the city to hold yet another yacht race in San Francisco, but according to a San Francisco Chronicle report, city officials might have actually demonstrated something resembling a spine by asking the billionaire-led yachting team to please pay rent this time. Sulking ensued, with Oracle team chief negotiator Russell Coutts telling the Chron that they might just have to navigate to more welcoming shores — like Hawaii, where billionaire Oracle CEO Larry Ellison pretty much owns the island of Lanai. Sup. John Avalos deftly took the wind out of their sails: "They just couldn't pit suitors against each other and have them grovel before them on their docks and piers."



NEW HIPSTER SONIC

He's fast! He's blue! And now he's... wearing a scarf for some reason? The new **Sonic the Hedgehog** redesign, revealed last week, is the newest revamp of the blue dude with a 'tude to hit videogame consoles. Sonic's new look is courtesy of Santa Monica developer Naughty Dog, but was approved and co-developed with Sega of America inc., which is here in San Francisco on Rhode Island street. No telling if Sonic's new redesign was influenced by local burning man devotees, but a look at Tails the yellow fox's steampunk goggles may signal a strong yes. Also, did you know the actor who played Steve Urkel, Jaleel White, played Sonic in a '90s cartoon series? Just sayin'!

OF JOKES AND JAZZ

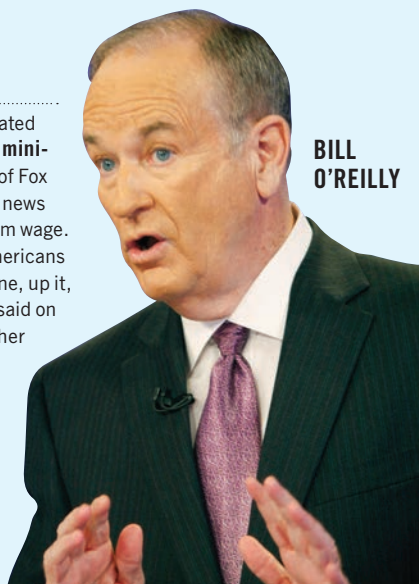
Oakland's own R&B queen Goapele was among the local artists who joined **Dave Chappelle** during his sold-out, four-night residency at the SFJazz Center, adding music to Chappelle's off-the-cuff standup sets. The comedian and sometime social critic riffed on his usual topics (race issues, politics, weed) before touching on the absurdity of SF's income gap. But it wasn't all so intense: The night following his final performance, he was spotted crowd-surfing at Skrillex's (also sold-out) show at the Independent.



GOAPELE

BILL O'REILLY: SOCIALIST PINKO

Last week as San Franciscans celebrated the anniversary of their \$10-an-hour **mini-mum wage** increase, the papa-bear of Fox News felt the heat from conservative news outlets over his new views on minimum wage. "The polls show that two thirds of Americans want the minimum wage up... I say fine, up it, I don't think it's a big deal," O'Reilly said on his "No Spin Zone" program. In another broadcast, he said "The Republican Party should really wise up and stop opposing raising the minimum wage... 10 bucks hour should be the law of the land." Seeing O'Reilly trumpet a San Francisco message? Pigs are flying! | AP PHOTO BY KATHY WILLENS



BILL O'REILLY

PINING FOR PLINY

Now in its 10th year of production, Russian River Brewing Co.'s **Pliny the Younger** beer is, among other things, a lesson from Economics 101: If you make a product available in short supply for a limited amount of time each year — a product that is, admittedly, delicious, perfectly hoppy, and very prone to causing big stupid grins and I love you, mans in most people who ingest it — said product is going to be damn popular. Just ask the hundreds of people from around the country who lined up outside the Santa Rosa brewpub for eight-plus hours the morning of Fri/7 to get their hands on the triple IPA. This year's batch of precious nectar will also be tapped at a few very lucky and soon-to-be-overrun bars around SF this week; to plan your attack, check www.sfbeerweek.org.



RAINBOW WARRIORS

Heads up, health-food lovers. **Rainbow Grocery**, collectively owned and operated since 1975, will donate a staggering 100 percent of its profits to typhoon survivors in the Philippines on Wed/12 and Thu/13. That devastating natural disaster killed 6,000 and has left millions homeless, and its effects linger even though it has faded from headlines. If ever there was a time to stock up on flax seed oil or nutritional yeast flakes, it is now.



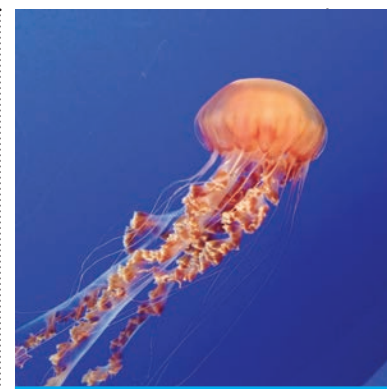
DEVIL CAST OUT

The **Red Devil Lounge**, one of the last live venues on Polk Street, closed after 18 years of bringing raucous rock, legendary '80s synthpop, and goofy fun to the masses. Slated in the space? An upscale bar. The Devil signed off with this message and pic: "We truly leave our heart on Polk Street. Forever yours, The Red Devil Lounge."

SNAPSHOT: OCEAN

PHOTO BY @BROOKE_IN_RGB

Tag your photos #sfbgsnapshot for a chance to be featured in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's theme: "gold," in honor of our 25th annual Goldies arts awards



FOSSIL FREE SCHOLARS

The Graduate Student Assembly of the University of California, Berkeley passed a resolution Feb. 6 calling on the school to **halt new investments** in 194 major fossil fuel companies, and to divest its own holdings of \$475,000 in these dirty businesses. That puts them in league with 400 student-led organizations across the world seeking to target the companies that threaten to extract and burn five times the amount of fossil fuels scientists consider to be safe if we are ever going to get a handle on climate change.

EAT AND GREET

Two great tastes that taste great together (though, please, don't eat any clothing or artwork): **Urban Air Market** is launching a weekly "night market" at the Soma StrEat Food Park (11th St at Harrison, SF). Starting March 6 and occurring every Thursday thereafter (5-10pm), you can combine your desire to support local artisans (vendors rotate, but if you've been to any of Urban Air Market's daytime events, you know what to expect: handcrafted goodies galore) with your desire to try every food truck within city limits. And since the food lineup also varies, you could potentially attend this event every week and never try or buy the same thing twice — though popular favorites like Curry Up Now and Hella Vegan Eats may test that theory, deliciously. www.urbanairmarket.com; www.somastreatfoodpark.com

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A•A•N



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Dude will abide this Saturday in the Mission at the eleventh Big Lebowski party. Enjoy Lebowski-related entertainments and – as to be expected – White Russians and a costume contest so bust out those Cowichon sweaters and Ray Bans for this annual celebration of a universally loved film. Afterwards, head over to the Roxie for a midnight 35mm screening of the Coen Brothers' classic. Sorry kids, the party is 21 and over, but the midnight screening is all ages. Get your tickets early at sfindie.com, and while you're at it check out the entire festival schedule. This year's SF Indie Festival will come to a close on February 20.

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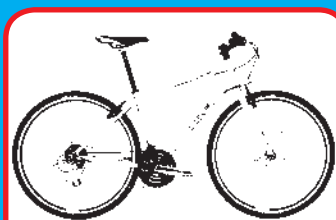
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Farewell to an ally and union brother

BY STEVE ZELTZER

OPINION Pete Seeger played a critical role for labor and all working people. As a labor troubadour, he traveled the world singing out for labor. That is why he came to ILWU [International Longshore and Warehouse Union] Local 10 in the Bay Area in 1941. The US government had tried four times to deport Harry Bridges, the Australian-born leader of the ILWU, in an effort to destroy the union. Together, Seeger and Woody Guthrie sang out to the union's rank and file strike committee a song called a "Ballad To Harry Bridges."

The government was unsuccessful in its efforts to deport Bridges, but unfortunately most of the left unions like the UE and Marine Cooks and Stewards were eventually destroyed by the hysterical witch-hunts launched by the government — some with the active support of not only bosses but some union officials. Regardless, affiliations and actions like Seeger's 1941 appearance in San Francisco were the reason Seeger was brought before the House UnAmerican Activities Committee in 1955, and eventually sentenced to two years in prison. From the HUAC transcript:

Mr. Tavenner: *The Committee has information obtained in part from the Daily Worker indicating that, over a period of time, especially since December of 1945, you took part in numerous entertainment features. I have before me a photo static copy of the June 20, 1947, issue of the Daily Worker. In a column entitled "What's On" appears this advertisement: "Tonight — Bronx, hear Peter Seeger and his guitar, at Allerton Section housewarming." May I ask you whether or not the Allerton Section was a section of the Communist Party?*

Mr. Seeger: Sir, I refuse to answer that question, whether it was a quote from the New York Times or the Vegetarian Journal.

Seeger was accused of singing for functions of the Communist party, and for McCarthy and company, this was a deadly crime.

Seeger also fought for integration, and against the segregated workplace, in conjunction with the left-wing unions — like the Marine Cooks and Stewards and even the

Painter's Local 4 in San Francisco, led by Dow Wilson — that were fighting segregation. Ships in the port of San Francisco were prevented by the members of the Marine Cooks and Stewards from sailing until their crews were integrated. This direct action of workers on the waterfront was a very real threat to big business, which wanted to destroy labor power and continue segregation as a tool of the bosses.

ILWU longshore leader Bridges also won the support of the black community by promising them that if they supported the strike, they would get union jobs on the waterfront, and he kept his word; today, ILWU 10 still has a large percentage of African Americans. Racism, as Seeger knew, played a virulent role in US history, and his songs were a powerful cultural counterpoint to the reigning ideology and racism of the time.

This is why he was prevented from going on national television during the blacklist period after the Communist witch-hunts. The corporate-controlled media in the United States had an ax to grind, and keeping Seeger, Paul Robeson, and other singers and intellectuals like Noam Chomsky off the airwaves is something that continues today. It is not surprising that in many network TV depictions of Seeger's life, they conspicuously fail to point out that these same networks banned his voice from the airwaves for decades. Of course the power of Pete Seeger, his songs, music, and personal magnetism could not be banned, and they broke through despite the government and corporate efforts.

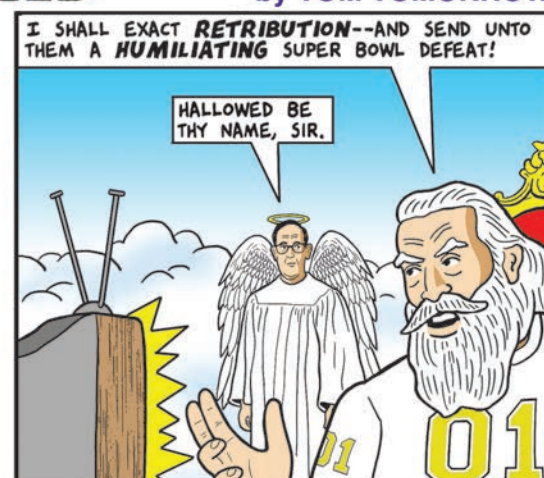
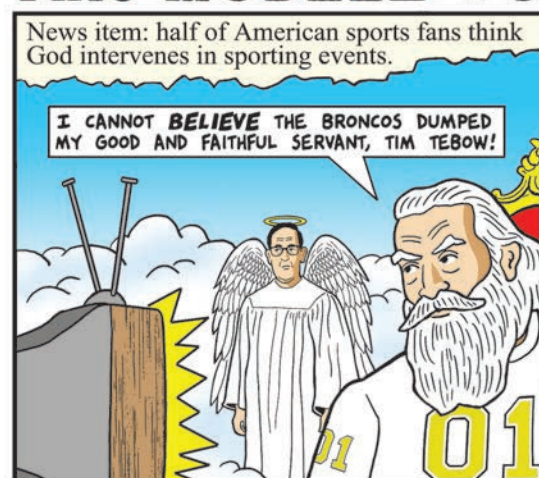
Working people of San Francisco, the Bay Area, and the world have lost a great ally and union brother, but his words will ring out for eons.

This coming year's LaborFest will commemorate the 80th anniversary of the San Francisco General Strike, bringing this history and culture back for the working people today who face similar attacks on their rights to a union, decent health and safety conditions, and a future for themselves and their families. **SFBG**

Steve Zeltzer is the host of KPFA WorkWeek Radio and a member of the LaborFest organizing committee.

THIS MODERN WORLD

by TOM TOMORROW



Higher wages and tenants' rights

EDITORIAL As we document in this week's cover story, a citywide coalition has sprung up to fight for tenants' rights in the face of mounting evictions and soaring rents, and momentum on this issue is steadily growing.

But that isn't the only sign of a newly invigorated movement that's beginning to count its victories and advance forward on behalf of tenants, workers, and thousands of San Franciscans who are less focused on turning a quick profit and more concerned with bringing about positive change. Last week brought several high notes on this front.

Citywide legislation that will limit discriminatory practices by employers and housing providers by reforming background check policies won initial approval at the Feb. 4 San Francisco Board of Supervisors meeting.

Introduced by Sup. Jane Kim, the Fair Chance Act is part of a "ban the box" movement, backed by local grassroots organizations that came together to champion the rights of

individuals who've encountered barriers to improving their lives due to past convictions that have left them with a permanent stigma.

At the meeting, Kim mentioned a woman who'd been told she "need not apply" for a job working as a cook — because of a simple shoplifting conviction from when she was in high school. The ordinance will require certain employers and housing providers to refrain from criminal history checks until after an initial job interview, and would make certain kinds of information off-limits, such as arrests that never resulted in a conviction.

Meanwhile, an initiative to curb height limits on waterfront development amassed enough signatures last week to qualify for the June ballot. That effort grew out of a successful referendum last November against the 8 Washington project, a key pushback where San Francisco voters rejected luxury condominiums at the ballot.

The Chinese Progressive Association and Jobs With Justice

held a celebration last week to commemorate the 10-year anniversary of the passage of the city's minimum wage ordinance.

While it remains the highest in the nation, San Francisco's 2014 minimum wage of \$10.74 an hour still isn't enough to make ends meet, so allies of low-wage workers are launching the Campaign for a Fair Economy to push for a higher minimum wage at the ballot and to implement a higher wage standard for major retailers and chain stores.

There remains much to rail against, to be sure. A Craigslist ad for a \$10,500-per-month two-bedroom apartment in the Mission generated a barrage of angry commentary from those who read it as doomsday for the historically Latino area, especially since the tone-deaf author used the word *caliente* to describe the neighborhood.

But the start of 2014 has already delivered some promising victories for progressives, and many have their sights set on even greater horizons. **SFBG**

A vibrant, abstract poster for POP2014 THE DREAM. The background is a collage of colorful, geometric shapes and patterns in shades of blue, purple, pink, and white, with a central figure that appears to be a person in a dynamic pose. The text is arranged in a clean, modern layout on the left and right sides.

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FROM LEFT: GUM GEE LEE, 74, AND HER FAMILY WERE EVICTED FROM THE NOB HILL APARTMENT THEY HAD LIVED IN FOR 34 YEARS; HEADSETS PROVIDED SPANISH AND CHINESE TRANSLATIONS; TED GULLICKSEN, DIRECTOR OF THE SAN FRANCISCO TENANTS UNION. GUARDIAN PHOTOS BY AMANDA RHOADES



BY REBECCA BOWE
rebecca@sfbg.com

NEWS Despite the rain on Feb. 8, organizers of a citywide tenants' convention at San Francisco's Tenderloin Elementary School wound up having to turn people away at the door. The meeting was filled to capacity, even though it had been moved at the last minute to accommodate a larger crowd than initially anticipated.

"Oh. My. God. Look at how many of you there are!" organizer Sara Shortt, executive director of the Housing Rights Committee, called out as she greeted the hundreds in attendance. "Tenants in San Francisco, *presente!*"

The multiracial crowd was representative of neighborhoods from across the city, from elderly folks with canes to parents with small children in tow. Translators had been brought in to accommodate Chinese and Spanish-speaking participants.

Six members of the San Francisco Board of Supervisors also

Staying power

San Francisco tenants' movement rises up and sets the agenda

made an appearance: Sups. John Avalos, David Campos, Eric Mar, Malia Cohen, Jane Kim, and Board President David Chiu.

In recent weeks, the convention organizers had convened a series of smaller neighborhood gatherings to solicit ideas for new policy measures to stem the tide of evictions and displacement, a problem that has steadily risen to the level of the defining issue of our times in San Francisco.

While several legislative proposals are on track to move forward at the Board of Supervisors, the meetings were called to directly involve impacted communities and give them an opportunity to shape the

legislative agenda on their own terms, according to various organizers.

Addressing the crowd, Shortt recalled what she termed "some amazing jiu jitsu" during last year's tenant campaigns, which resulted in a 10-year moratorium on condo conversions rather than simply allowing a mass bypass of the condo lottery, as originally proposed.

That measure, which won approval at the Board of Supervisors last June, was designed to discourage real estate speculators from evicting tenants to convert buildings to tenancies-in-common, a shared housing arrangement that's often a precursor to converting rent-controlled apart-

ments into condos.

That effort brought together the founding members of the Anti Displacement Coalition, and momentum has been building ever since. "This is the beginning of a movement today," Gen Fujioka of the Chinatown Community Development Center, one of the key organizations involved, told the gathering. "We are shaking things up in our city."

MAINTAINING DIVERSITY

Around 160 participants attended the first in a series of neighborhood tenant conventions in the Castro on Jan. 10. The one in the Richmond a

week later drew so many participants that organizers had to turn people away to appease the fire marshal.

"The idea of the neighborhood conventions was to solicit ideas," explained Ted Gullicksen, head of the San Francisco Tenants Union. "The idea of this event is to review existing ideas and ultimately rank them." From there, the campaign will pursue a ballot initiative or legislative approval at the Board of Supervisors.

But first, a few speakers shared their stories. Gum Gee Lee spoke about being evicted from her Chinatown apartment last year along with her husband and disabled adult daughter, an event that touched off a media frenzy about the affordable housing crisis taking root in San Francisco.

"There were times that were very stressful for me. I would call places only for the owner to say, 'I'll get back to you,' but they never did," she said of that ordeal.

"To see everyone here, all kinds of people, it makes me really happy,"

SEEKING SOLUTIONS

NEWS A number of policy ideas emerged from the neighborhood tenant conventions, which were held by the San Francisco Anti Displacement Coalition in the Mission, Chinatown, Haight/Richmond, Castro, SoMa, and the Tenderloin.

Here's a list of what tenants came up with at those forums, which attendees ranked in bal-

lots collected at the event. The ideas will most likely result in a November ballot initiative and one or more legislative proposals, which organizers plan to announce in the near future.

Anti-speculation tax: One idea is to impose a tax on windfall profits garnered by speculators who buy up housing and then sell it off without maintaining ownership for at least six years. The tax would be structured in such a way that the quicker the "flip," the higher the tax. This would require voter approval.

Eviction moratorium: This proposal is to put a yearlong freeze on certain kinds of "no-fault evictions," instances where a tenant is ousted regardless of compliance with lease terms. State law would prohibit it from apply-

ing to Ellis Act evictions. It might potentially require voter approval.

Department of Rent Control Enforcement and Compliance: This new department, which could be done by local legislation, would create a new city department with the mission and mandate to enforce existing tenant-protection laws and conduct research on eviction trends.

Relocation assistance: While Sup. David Campos is working on legislation to upgrade relocation assistance payments to displaced tenants who face eviction under the Ellis Act, this proposal would do the same for all other forms of "no-fault" evictions. This would require voter approval.

"Excessive rents" tax: While the Costa-

Hawkins state law does not allow for cities to control rents in vacant units, this proposal would create a tax on new rental agreements where rents exceed an affordability threshold.

Housing balance requirement: This proposal would make it so that approval of new market-rate housing would be restricted based on whether affordable housing goals were being met. It would create new incentives to build affordable.

Legalize illegal units: This would provide a way to legalize the city's "illegal" housing units that nevertheless provide a safe and decent source of affordable housing. (Board President David Chiu has already introduced a version of this proposal.) (Rebecca Bowe)

she later told the Bay Guardian through a translator. “I just hope they don’t get evicted.”

Mike Casey, president of UNITE-HERE Local 2 and an executive committee member of the San Francisco Labor Council, also made a few comments at the forum.

“Having the ability to live and vote in this city makes a difference,” he pointed out, saying workers who have to commute long distances for political actions because they’ve been displaced from San Francisco are less likely to get involved.

“The struggle of our time is the

“THE STRUGGLE OF OUR TIME IS THE WIDENING GAP BETWEEN THE RICH AND THE POOR.”

MIKE CASEY, PRESIDENT OF UNITE-HERE LOCAL 2

widening gap between the rich and the poor,” Casey added. “That is exactly what this struggle is about: to maintain that diversity. What we need to move forward on is bold, effective, measurable change that makes sure we are able to protect the fabric of this community.”

Maria Zamudio, an organizer with Causa Justa/Just Cause, emphasized the idea that the problem of evictions in San Francisco is less of a market-based problem and more of a threat to the city’s existing, interwoven communities.

“Those are our neighborhoods and our communities,” Zamudio said. “We’re fighting for the heart of San Francisco. Fighting for strong tenant protections is a necessary struggle if we are going to keep working class San Franciscans in their homes.”

ELLIS ACT UNDER FIRE

As Gullicksen noted at the start of the convention, San Francisco rents have ballooned in recent years, rising 72 percent since 2011.

“We are seeing the most evictions we have seen in a long, long, long, long time,” Gullicksen said. “Most Ellis evictions are being done by one of 12 real estate speculators — evicting us and selling our apartments, mostly to the tech workers.”

Even though median market-rate rents now hover at around \$3,400 per month in San Francisco, low-income tenants can avoid

being frozen out by sudden rental spikes because rent-control laws limit the amount rents may be increased annually.

But that protection only applies to a finite number of rental units, those built before 1979. That’s why tenant advocates speak of the city’s “rent-controlled housing stock” as a precious resource in decline. Long-term tenants with rent control — in the worst cases, elderly or disabled residents who might be homeless if not for the low rent — are often the ones on the receiving end of eviction notices.

From 2012 to 2013, according to data compiled by the Anti Eviction Mapping Project, the use of the Ellis Act increased 175 percent in comparison with the previous year. That law allows landlords to evict tenants even if they’ve never violated lease terms. Advocates say real estate speculators frequently abuse Ellis by buying up properties and immediately clearing all tenants.

Concurrently with local efforts agitating for new renter protections, organizers from throughout California are pushing to reform the Ellis Act in Sacramento.

Assemblymember Tom Ammiano has promised to introduce a proposal by the Feb. 21 deadline for submitting new legislation, and Sen. Mark Leno is working in tandem with San Francisco Mayor Ed Lee on a parallel track to pursue some legislative tweaks aimed at softening the blow from the Ellis Act.

“Our goal is to change the conversation in Sacramento, where tenants’ concerns are routinely ignored,” said Dean Preston, director of Tenants Together, a statewide organization based in San Francisco.

On Feb. 18, busloads of protesters will caravan to Sacramento from San Francisco, Oakland, and Fresno for a rally. Preston said they’ve got three demands: reform the Ellis Act, restore a \$191 million fund that provides financial assistance for low-income and senior renters, and pass Senate Bill 391, which would provide new funding for the construction of affordable housing.

Even though the law is technically intended to allow property owners to “go out of the business” of being a landlord, Ellis Act evictions in San Francisco are most often carried out by speculators who purchase real estate already occupied by tenants, Gullicksen said.

“Our focus is on the most immediate problem, which is the misuse of the Ellis Act by real estate speculators,” Preston said. “It’s urgent to address that specific use.

That’s what Ammiano and Leno are looking at, is ‘what’s the best way to stop speculative use?’”

LOCAL POLICY CHANGES SOUGHT

Tyler McMillan of the Eviction Defense Collaborative said his group is often the last resort for tenants threatened with the loss of their rental units. “Too often, we face a losing fight at court,” he said. “We need to write better laws that work better to keep people in their homes.”

The legislative proposals mov-

ing forward at the local level seek to attack the problem of evictions and displacement from several angles. On Feb. 3, Sup. David Campos introduced legislation to require landlords who invoke the Ellis Act to pay a higher relocation fee to displaced tenants, equaling two years’ worth of the difference between the tenants’ rent and what would have been considered market rate for that same unit.

“It is time that we recognize that tenants must receive assistance

that is commensurate with market increases in rent if we are to truly address our affordability crisis and check the rampant growth of Ellis Act evictions,” Campos said.

As things stand, relocation assistance payments are around \$5,261 per tenant, and are capped at \$15,783 per unit, with higher payments required for elderly or disabled tenants. But at current market rates, a tenant would not last more than a few months in the city rely-

CONTINUES ON PAGE 10 >>



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STAYING POWER
CONT>>

ing solely on the relocation fee to cover rental payments.

Surveying the strong turnout at the tenant convention, Campos said, "There is a movement that's happening in San Francisco to take our city back, and to make it affordable for all of us." Yet he noted that he is concerned there will be major pushback from the San Francisco Apartment Association and the real estate industry, formidable interests that oppose the relocation fee increase.

Meanwhile, Sup. Mar has proposed an ordinance that would require the city to track the conversion of rental units to tenancies-in-common, a housing arrangement where multiple parties own shares of a building through a common mortgage. Speculators who buy up properties and immediately evict under the Ellis Act often angle for windfall profits by immediately converting those units to TICs.

Campos is also working on legislation that would regulate landlords' practice of offering tenants a buy-out in lieu of an eviction, a trend

advocates say has resulted in far greater displacement than Ellis Act evictions without the same kind of public transparency.

**"OUR ORGANIZATIONS
ONLY CAN SUPPORT
TENANTS WHEN
THEY STAND UP
AND FIGHT."**

GEN FUJIOKA,
CHINATOWN COMMUNITY
DEVELOPMENT CENTER

Peter Cohen of the Council on Community Housing Organizations said there's "no silver bullet" to remedy San Francisco's affordable housing crisis. "This process is going to come up with another bundle of things," he said. "All of that is also complimentary to the state campaign. You could have five, six, or seven policy measures going forward — and all of them winnable."

An idea Cohen said has received traction is the idea of



imposing an anti-speculation tax to discourage real estate brokers who abuse the Ellis Act by buying up properties and evicting all tenants soon thereafter (see "Seeking solutions," for details).

During a breakout session at the tenant convention, longtime LGBT activist Cleve Jones piped up to say, "Harvey Milk proposed the

anti-speculation tax back in 1979."

It wasn't successful at that time, but Cohen said that given the current level of concern about housing in San Francisco, it's being talked about in some circles as the most winnable ballot initiative idea.

TENANTS FIGHTING BACK

At the Feb. 8 convention, tenants

shared stories of challenging orders to vacate their rental properties.

"The most important thing that has brought us to the victories we've had so far is that tenants have stayed in their homes," Shortt said. "Tenants have fought, tenants have sought help, tenants have organized."

Tenants from a North Beach building owned by real estate broker Urban Green shared their story of banding together and successfully challenging an Ellis Act eviction. Chandra Redack, a nine-year resident of 1049 Market St., where tenants continue battling with owners who submitted eviction notices last fall, described to the Bay Guardian how her small group of tenants has continued to organize in the face of ongoing pressure, including the owners' recent refusal to accept rent checks.

"Our organizations only can support tenants when they stand up and fight," said Fujioka. "The tenants' resistance themselves is part of the strategy. If we don't have rights, we are going to create them."

Paula Tejeda, a longtime resident of the Mission District originally from Chile, told the Bay Guardian that she'd been threatened with an eviction from her home of 17 years,

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GRANNY SLAP: SF LANDLORDS TARGETED FOR ELDER ABUSE

NEWS Lisa Gray-Garcia, aka "Tiny," led a press conference outside the San Francisco Hall of Justice on Feb. 5 to announce that she and fellow activists were filing elder abuse charges against San Francisco landlords.

Flanked by activists and senior citizens who were facing eviction or had lost housing in San Francisco, the Poor News Network founder condemned landlords who've invoked the Ellis Act as "dangerous criminals."

Gray-Garcia said criminal charges were being filed against the landlords in accordance with California Penal Code 368, which creates a special category for crimes — such as infliction of pain, injury, or endangerment — committed against elders and dependent adults.

The theory is that carrying out an Ellis Act eviction against a senior citizen qualifies as a criminal act under that law, since an elder can suffer physical harm as a result of being turned out of his or her home.

"Seniors who live in houses that they've lived in for a really long time are being evicted," said Erin McElroy, who joined the rally. "That could mean homelessness, that could mean poverty, that could mean death, that could mean losing your access to health care."

"The real criminals are the ones who use paper, and money, and lawyers to evict us," Gray-Garcia said. "We at POOR Magazine get five to 10 calls a week from elders — 70, 80, 90 years old — at the point where they're actually going to be evicted," she added. "In the elder abuse law, if you willfully or unwillingly cause harm or inflict harm on a body of an elder, you actually can do one year jail time or pay a \$6,000 fine."

The targeted landlords were taken from a list compiled by the San Francisco Anti Eviction Mapping Project, a volunteer-led group that published names, property ownership, and identifying information of 12 landlords who had repeatedly invoked the Ellis Act in San Francisco. Garcia read out their names as part of the press event.

Beyond that, however, the announcement was short on specifics. Gray-Garcia told the Bay Guardian she did not want to share the names of the affected seniors because she did not feel comfortable exposing the

a Victorian flat on San Carlos Street.

"I thought I was dealing with an Ellis Act, now he's trying his best for a buyout," she explained.

Living in that rent-controlled unit made it financially feasible for her to contribute to the Mission community as a small business owner, as well as a poet, author, and active member of the arts community, she said. Tejeda is the proprietor of Chile Lindo, an empanada shop at 16th and Van Ness streets.

"Having the rent control made it possible for me to build Chile Lindo, go back to college and get my MBA," she said. That in turn gave her the resources to employ one full-time and three part-time staff members, she said.

When she was initially faced with the prospect of moving out, "I wanted to shut down and leave, and go back to Chile," she said. "We are suffocated, as a society that cares only about the bottom line."

But surveying the hordes of tenants milling about at the convention, she seemed a bit more optimistic. "The fact that this is happening to everyone at the same time," she reflected, "is kind of like a mixed blessing." **SFBG**

No parking



Park Closure Law sparks fear among homeless groups, but no big crackdown yet

BY JOE FITZGERALD RODRIGUEZ

joe@sfbg.com

NEWS An ordinance to close all San Francisco city parks at night drew fire from homeless advocates, who called out sponsoring Sup. Scott Wiener and the Recreation and Park Department for targeting the homeless, charges they denied, claiming it was really about preventing vandalism in parks.

At this point, with enforcement slow to begin, the jury is still out. The ordinance passed on Nov. 5, on a 6-5 vote. Wiener denied allegations that it would criminalize poverty or homelessness.

"If the police wanted to remove people sleeping and camping in parks, they already have the tools to do that. This legislation does not give them those tools beyond what they have," Wiener said at the hearing.

Sup. London Breed was skeptical of that claim, telling her colleagues, "I've been told again and again this will not target the homeless. But if it doesn't target the homeless or the investment banker or the firefighter, who will this law target? Suspicious looking people in hoods? Teenagers?"

New reports from homeless advocates on social media have bubbled to the surface, raising concerns that the crackdown had begun.

"We're starting to see more queer and trans youth getting these tickets," one tipster said on Facebook, a post which was widely recirculated. So the Guardian decided to dig through citations in two popular "campgrounds," Buena Vista Park and Golden Gate Park, to see if those concerns bore out.

Two of the leading nonprofits serving homeless queer youth — LYRIC and Larkin Street Youth Services — weren't yet able to point to specific cases of the new law being used to roust homeless youth.

"I think you're speaking with me because I'd have my ear a bit closer to the curb," said Jefferson Fellows, manager of Larkin's Haight Street Outreach center. "I'm just another perspective and not seeing the whole picture."

Fellows' outreach center most often sees youth from Buena Vista Park, which is generally used by homeless youth who are passing through the city or the state on their way elsewhere. Golden Gate Park is home to more "permanent residents," for lack of better term, of the parks.

Tickets get regularly issued to campers in both parks, where it was illegal to camp even before the latest park closure ordinance.

"This one kid who kept every one had a telephone book thick of tickets," said Fellows, whose group helps

young people pay or challenge the tickets. "I think for the last two three months or so he was getting two tickets a day, constantly. He had no hope to pay off any one of them, let alone however many he had."

Fellows sees many of the youth who sleep in Buena Vista Park, but said he hadn't seen an uptick in citations, nor has he heard of youth being cited under the new law.

Trying to get the inside perspective, we sat on steps at Buena Vista Park in the rain drinking a beer with Wizco, who took his name from the last place he saw his Winnebago: Wisconsin. Wizco drank a Blue Moon, lamenting his lack of citrus (the Guardian had an Anchor Steam, for the record). The homeless young man is a writer, and found love here at Buena Vista Park, on "the mountain," as the kids call it. As with many love stories, his hit a snag.

"She has a writer's soul," he said, which is what drew him to her. But soon things soured. "It's only been me and my chick up in the mountain, until she got schizo'd out and left me to go to a higher mountain."

And isn't that always the way — loved ones sometimes leave us for a higher mountain.

As for the park closure law, Wizco confirmed he's been left to sleep most nights, only to be roused before sunrise each day. "The man in the yellow coat," is how he referred to the Park Ranger, but sometimes it's an SFPD officer rousing him, he said.

That conforms to the police records we found. SFPD citations for the month of January and February show the usual roundup of park campers and sleepers every morning, usually one round at 4am and another at 8am. Officers from Park Police station issued over 20 citations and warnings, mostly citations, to folks sleeping and camping in the parks on Jan. 30 alone.

But no citation or warnings were listed under the new park closure law. And from what the Recreation and Park Department told us, the rangers haven't thrown anyone out of the park under the new law yet either. But why?

"We're in the process of implementing and enforcing the legislation," said Connie Chan, RPD's deputy director of public affairs.

The department hasn't put up any signs about park closure yet. And without signs, she said it can't enforce anything.

After that, we'll see if the fears of homeless advocates are founded. Until then, Wizco is happily enjoying his time in San Francisco.

"You have indie record stores and health, growth, people and hope, angels and recovery," he said. "I'm loving this town." **SFBG**

elderly tenants to potential backlash.

Joining the group of activists was an 82-year-old woman who used a walker and declined to share her name. She told the Bay Guardian she had lived in her Richmond District flat for more than 30 years, and had recently received a verbal warning from her landlord that if she did not move out, he would invoke the Ellis Act.

When Gray-Garcia and others filed into the San Francisco District Attorney George Gascon's office inside the Hall of Justice, however, Chief Assistant of Operations Sharon Woo discouraged them from filing the charges.

"We don't actually initiate investigations," Woo told the activists, but when attorney Anthony Prince, who had accompanied the activists, pushed back on that point, she responded, "We could, potentially."

However, she urged them to first "go to the normal channels, which is a law enforcement investigation," then scheduled a follow-up meeting at a later date to discuss the issue further. She discouraged the activists from bringing a large group to the meeting.

"There's a 98-year-old woman being forced out of her home in April and she has nowhere to go," McElroy told Woo during that interaction. "And we're filing criminal charges against the people who are forcing her out." (**Rebecca Bowe**)

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STUDENTS SUFFER FROM “INVISIBLE SUSPENSIONS”

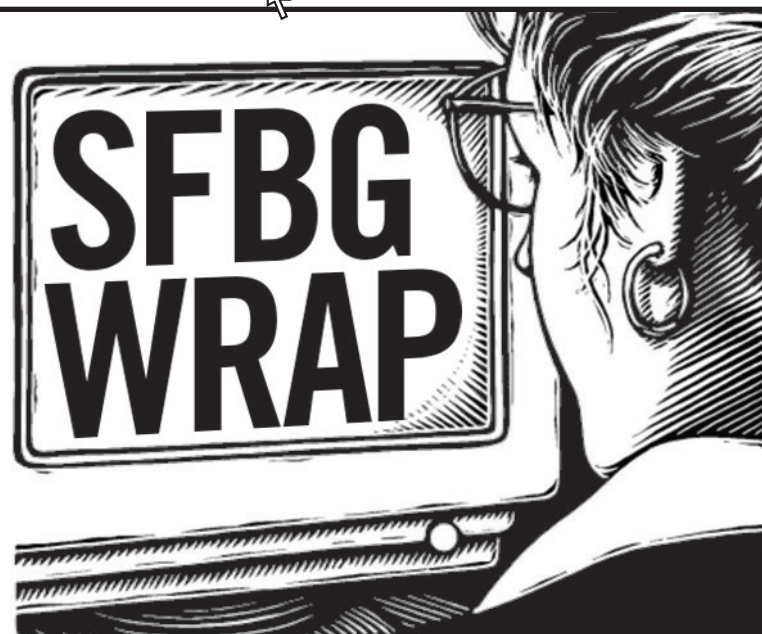
At the Board of Education meeting on Feb. 4, students rallied against suspensions they see as unfair. Advocates negotiated rule changes. San Francisco Unified School District Board of Education commissioners shook their fists at injustice.

The uproar concerned “willful defiance” suspensions, cited nationwide as problematic because of their subjective nature. Wearing a backwards cap, having a bad day, talking back, all fall under the umbrella of willful defiance.

The suspension ban is monumental, SFUSD Superintendent Richard Carranza told the board.

But new data shows that a different form of punishment, which was previously unrecorded, may cause almost as much harm.

Ever been sent to the principal’s office? That’s known as a referral, and in California it’s enshrined in state education code. Students can be sent to a counselor, principal,



or even another classroom. But President Sandra Lee Fewer said the numbers of referrals are getting out of hand, and must be addressed.

Fewer amended the controversial resolution to ban suspensions, calling for it to also require a reduction of in-school referrals.

The punishment, she said, deprives students of needed classroom time — and is ineffective.

“We can’t pass a resolution like this without including referrals,” Fewer said. “These are in the thousands. Some schools have three times the amount of black children with referrals.”

She called them “invisible suspensions,” because this school year is the first time they’ve been thoroughly tracked, thanks to a new system called the Counselor Online Referral Form.

The new data shows thousands of middle school students (high school data is still being collected), mostly black and Latino, were sent out of the classroom for “non-compliance” referrals since the last school semester alone. “Non-compliance” referrals are nebulous, advocates allege, a subjective catch-all category for bad behavior. (Joe Fitzgerald Rodriguez)

FIGHT FOR HIGHER MINIMUM WAGE RESUMES

An event at the San Francisco Women’s Building on Feb. 6 marked the 10-year anniversary of San Francisco’s minimum wage ordinance, passed by voters in 2003 with Proposition L. The landmark initiative not only raised the minimum wage in San Francisco to \$8.50 per hour, but stipulated that the amount would rise every year to reflect inflation. Thanks to Prop. L, San Francisco now boasts the highest minimum wage in the nation, at \$10.74.

But in pricey San Francisco, it still isn’t enough.

“Who thinks living in San Francisco is really expensive?” asked one of the event organizers and staff member of the Chinese Progressive Association, Shaw San Liu. All hands in the room shot up before the Spanish and Mandarin translators even had a chance to repeat the question.

Raising the minimum wage in San Francisco has been a hot topic recently, and Mayor Ed Lee even endorsed a significant increase back in December. While a wage of \$15 per hour has been floated, nothing has been set in stone.

In addition to celebrating the 10-year anniversary of the minimum wage ordinance, Thursday’s event was also the official launch of the Campaign for a Fair Economy, a push to support the city’s lowest-paid workers and close the ever-growing wealth gap.

Raising the minimum wage is only part of the campaign, and advocates are also fighting for accountability from large chain businesses, stricter enforcement of existing labor standards, and expanding access to jobs for disadvantaged workers.

“San Francisco has led the way for employment policies in the past,” said Kung Feng,

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Photography by Josh Berry

lead organizer for Jobs With Justice, which is helping to lead the campaign. "We need to continue that."

Despite San Francisco's long legacy of championing workers' rights, there is still a tough battle ahead. Currently, the minimum wage in the city automatically goes up every year to match inflation (on Jan. 1, 2014, it rose from \$10.55 to \$10.74). Any further increase requires voter approval.

While it seems a higher minimum wage does have strong support and has already been endorsed by major political figures, there's still a powerful lobby against it from some businesses and restaurant associations.

(Brian McMahon)

SUGAR FIX

A resolution to place a sugary beverage tax on the November ballot was introduced at the Feb. 4 Board of Supervisors meeting.

The two-cents-per-ounce tax would be levied at the point of distribution, with the ultimate goal of reducing the consumption of sodas and other sugary drinks to combat obesity in San Francisco. The tax, sponsored by Supervisors Scott Wiener, Eric Mar, Malia Cohen, John Avalos, and David Chiu, is similar to a resolution made two years ago in Richmond.

But Richmond voters ultimately voted it down by 66 percent, so how's San Francisco any different?

In 2012, the American Beverage Association hired Chuck Finnie of San Francisco public relations group BMWL and Partners. The association funded the Community Coalition Against Beverage Taxes, which reached out to Latino communities and others, saying it was a tax on the poor.

Now Finnie is back as spokesperson for Stop Unfair Beverage Taxes — Coalition for an Affordable City, here in San

Francisco.

"It's a shallow argument, that it's a regressive tax on poor people," said Cohen, a sponsor of the ordinance. "What is it costing poor people? Literally it's costing them their lives."

Jeff Ritterman, a cardiologist and former Richmond City Council member, was a lead proponent of the Measure N campaign in 2012. He's another actor from that campaign who's back now too, helping the supervisors craft their new strategy.

Last time around they were outspent, Ritterman admits. But campaign money is only one way San Francisco is taking a different tack in the upcoming sugar battle.

The supervisors are also proposing to dedicate the estimated \$30 million in revenue that the tax will generate to a specific purpose. The funding would be divided between the SFUSD, the Department of Public Health, and the Recreation and Park Department for a mix of outdoor activities and nutrition education. In contrast, Measure N left allocation of new funding open-ended.

In Richmond, "they told people on the telephone I'd use it for trips around the world. It got as crazy

as that," Ritterman said. "You get more support when you show you'll use it for children's health and physical activity."

Since the use of tax funds collected was a major concern for Finnie's group last time around, now that it's been addressed he should be happy, right?

"No," Finnie told the Guardian, flatly. "We disagree that singling out sugar sweetened beverages for special taxation has any merit whatsoever." (Joe Fitzgerald Rodriguez)

RISE UP



WEDNESDAY 12

10TH ANNIVERSARY: WINTER OF LOVE
City Hall Rotunda, Civic Center Plaza, SF. (415) 554-5977. 5-6pm, free. Celebrate 10 years since the historic day when then-Mayor Gavin Newsom took a courageous stand against marriage discrimination in San Francisco, and married thousands of same-sex couples in San Francisco's City Hall. A decade later, loving same-sex couples can legally marry in San Francisco and throughout California. It's time to celebrate with family and friends. Lt. Gov. Gavin Newsom and San Francisco Mayor Ed Lee will attend.

WINNING DIVESTMENT: STUDENT STRUGGLES FOR PEACE AND JUSTICE
Mission Cultural Center for Latino Arts, 2868 Mission, SF. MEPeaceSF@AFSC.org. 6-8:30pm, free. A panel discussion will bring activists together to address the power, controversy and effectiveness of divestment as a tool

for economic activism in different movements: the movement against apartheid in South Africa, the struggle for Palestinian rights, the global movement to avert the climate crisis. Film clips will accompany the panel, followed by an open conversation moderated by journalist, activist, and author Nora Barrows-Friedman.

THURSDAY 13

KAMALA HARRIS: DO YOUR JOB, PROSECUTE KILLER COPS!

State Building, 1515 Clay, Oak. www.justice-4alanblueford.org. 3-5pm, free. The Justice for Alan Blueford Coalition (JAB) submitted a letter to State Attorney General Kamala D. Harris at the State March Against Police Brutality on Oct. 22, demanding that she prosecute Miguel Masso for the murder of Alan Blueford. Since then, she has responded by refusing to reopen the investigation. Join in a statewide campaign to demand that Attorney General Harris do her job and investigate citizen deaths.

FRIDAY 14

DANCE ACROSS THE GOLDEN GATE BRIDGE

Southeast end of Golden Gate Bridge, SF. www.onebillionrising.org/events. 8am, free. One Billion Rising for Justice is a global call to women survivors of violence and those who love them to gather safely in community outside places. This year, they are escalating their efforts, calling on women and men everywhere to rise, release, dance, and demand justice. Join them for an early morning dance across the Golden Gate Bridge.

SUNDAY 16

RADICAL WOMEN & FREEDOM SOCIALIST PARTY MEETING

New Valencia Hall, 747 Polk, SF. www.radicalwomen.org. 1pm, free. Obamacare: not as universal as you may think. The focus of this month's meeting of the Radical Women & Freedom Socialist Party is a leftist critique of the Affordable Care Act, plus cost-effective alternatives that would provide humane treatment to all. Come and discover the criticism you aren't used to hearing about in the news. **SFBG**

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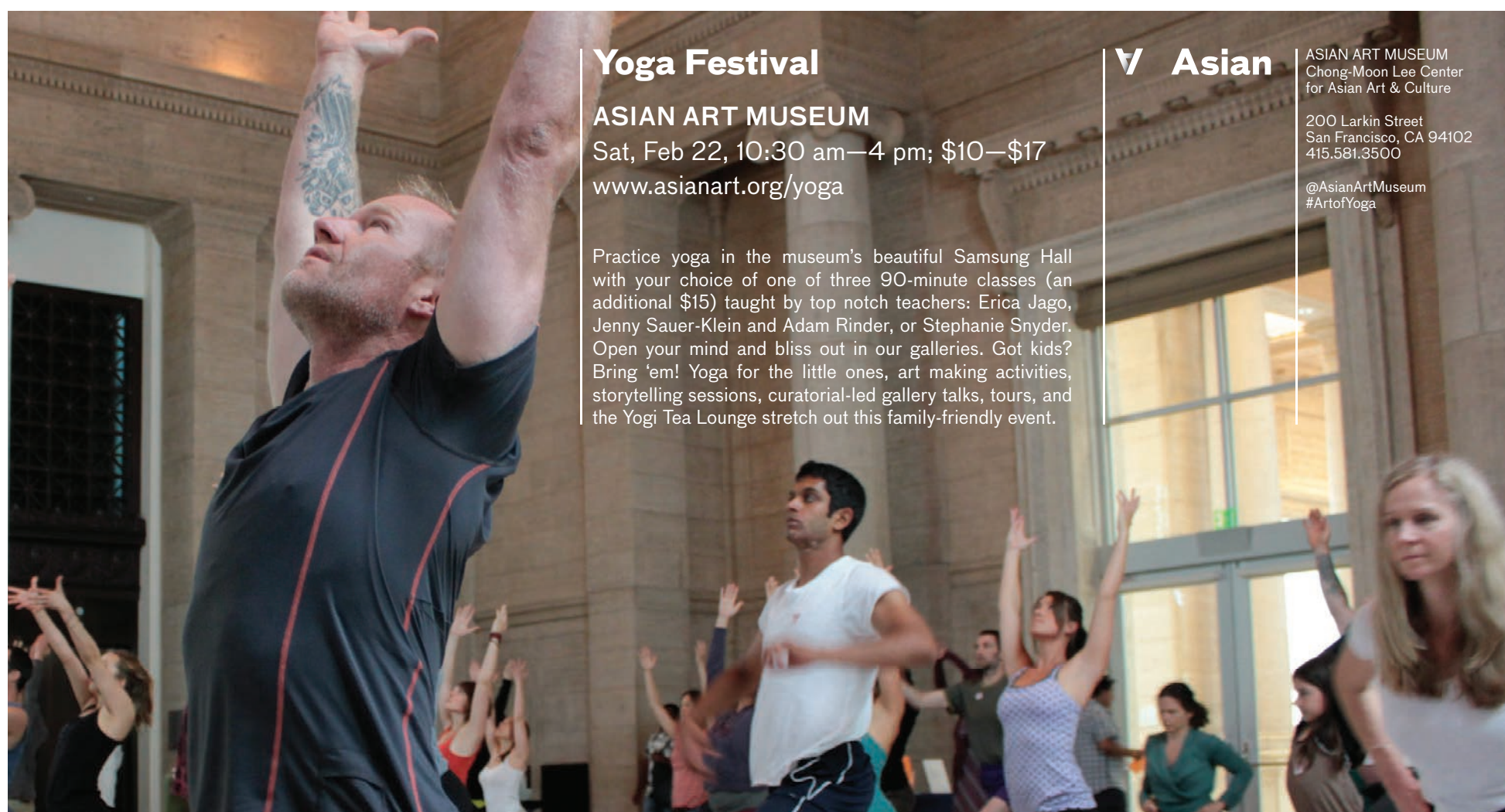
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FOOD + DRINK



HOP ON THIS CALIFORNIA QUESADILLA AT NEW CENTRAL CAFÉ.

PHOTO BY TABLEHOPPER

Going back to Cali

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Stoner comfort food, dishes from Guam, chorizo burgers, and piroshki — just another day in SF.

CHOW NOW

We finally have some gray skies, all the better to contrast the megawatt Technicolor interior of the new **Loló** (974 Valencia, SF. www.lolosf.com) location on Valencia. The larger digs, now sporting 65 seats, also boast two bars — mezcal lovers won't want to miss the new nine-seat Agave Bar in the back.

Once you have a drink in your hand (like the Mezcal Mula, with pomegranate-infused tequila, mezcal, ginger beer, and bitters), start taking a closer look at the décor by Lorena Zertuche: Mmm-hmm, those really are men's suit jackets stitched onto the back of a banquette, and yes, someone did in fact fold 1,000 origami boats for that wall. And no, you didn't take acid about an hour ago. Then again, maybe you did.

I also love the leather belts stitched down the center of the bench seats, which are in fact pickup truck seats. Beep

beep. Some new dishes on Jorge Martínez's Jalisco-Californian menu include Dungeness crab croquetas, oyster and pork chin confit sopes, and panko-encrusted avocado tacos. You have plenty of exploring to do. Hours are Mon-Thu 6pm-12am, and Fri-Sat 6pm-1am. Lunch and brunch service will launch in March.

Another opening in the Mission: **Prubechu** (2847 Mission, SF. www.facebook.com/prubechu) has taken over the former Roxy's, highlighting traditional recipes from Guam, and of course there will be a California twist on a few dishes — like red rice with pork and broccolini, and golai hogan suni with spigarello, eggplant, sunchoke, turmeric, and coconut. Tue-Sat 5pm-10pm.

Green juice, beer and cheese or onion and potato piroshkis, tasty po'boys, cappuccino, garam masala spice, Beauty's Bagels, some of the best damn carrot cake you've ever had ... The new **Second Act Marketplace** (1727 Haight, SF. www.secondactsf.com) has you covered. This warren of food stalls opened in the former Red Vic Movie House location, and now contains five individual businesses that are ready to feed and hydrate you. High

CONTINUES ON PAGE 16 >>

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FOOD + DRINK

GOING BACK TO CALI

CONT>>

Cotton Kitchen is the New Orleans-style lunch spot with Sightglass coffee, while Community Craft is a cooperative bakeshop consisting of nine bakers. And then there's Anda Piroshki, RAW juice bar, and zesty goodies from Spice Hound. Extravaganza!

BALLIN' ON A BUDGET

When was the last time you saw \$1 organic coffee, or a chorizo burger for \$8? There are some new folks in the kitchen of **New Central Café** (301 S. Van Ness, SF. 722-0601), and they want to make sure you're well fed for \$10 or less. You can also pick up a fresh-squeezed juice, and other healthy options, like the quesadilla California: a housemade tortilla stuffed with kale, butter-nut squash, sautéed onion, refried beans, fried sweet potato, and sour cream. Daily 7am–6pm.

Not far away, **Rice Paper Scissors** is now serving lunch Mon–Wed 11am–2pm at Brick and Mortar (1710 Mission, SF. www.ricepaperscissors.com). Look for pho, vegan curry, and more. Weekend brunch is coming soon.

Speaking of brunch, the next time you're taking a Thursday off (way to hit it hard on a Wednesday night, you animal), you can now get your loco moco on at **Namu Gaji** (499 Dolores, SF. www.namusf.com) which has extended its brunch hours to Wed–Fri 11:30am–4pm and Sat–Sun 10:30am–4pm.

La Urbana (661 Divisadero, SF. www.laurbanasf.com) has a sweet taco Tuesday deal: every Tuesday in the Mercado (its garage space next door), you can get two street-style tacos and a beer for \$7; with a shot of house mezcal, it's \$10. Tasty trouble, that.

Have you ever had a Fryin' Maiden or Notorious P.I.G.? If you've ordered the stoner comfort food from the **Brass Knuckle** (www.brassknucklesf.com) truck, then you should be familiar with chef Shellie Kitchen's fun — and obviously music-inspired — menu. She just opened a brick-and-mortar location in the Tenderloin at 749 Larkin St., so you don't need to chase the truck down when you want a Snoop Dog for lunch. Or Tots and the Maytals. Heh. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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BAY GUARDIAN



BY SAM DEVINE
arts@sfbg.com

BEER Just across McCovey Cove from AT&T Park, the San Francisco Giants and Anchor Brewing Company are concocting a beer-filled future for Pier 48. As part of the Mission Rock development project, the new Anchor brewery, slotted to break ground in late 2015, would allow Anchor to quadruple production and remain in San Francisco.

The proposed brewery will eventually contain a restaurant, museum, educational space, and distillery. It's being designed with giant windows that will offer an unprecedented view of operations. Brewing would be transparent enough to be observed while casually strolling the pier or even from certain seats inside the ballpark.

"As you come in and you look into the brewery, the first thing you'll see will be one of the cold fermentors," says architect Olle Lundberg, referring to the large cooling pans or "cool ships" Anchor still uses to chill its boiled beer batches. "The bar for the restaurant will look out over that, so you'll be looking out over this kind of sea of beer into the brewery. If that doesn't inspire you to drink, I don't know what will."

Anchor has been poised to expand for years. It even has a copper German brewhouse ready to install in the new facility. It's been sitting in storage since it was purchased in the early 1990s by then-CEO Fritz Maytag. He left the collection of kettles, mash tuns, and fermentors unused when his plans for a new brewery were sidetracked by that rarest of business concerns: happiness.

"In 1990 the brewery was doing about 100,000 barrels, which made it the number one

Full steam ahead

Anchor deepens its SF roots with proposed new facility

craft brewery in the country," says CEO Keith Greggor in his cheery British accent. "Further expansion was going to be very difficult, very costly. At the same time, [Maytag] got very interested in distilling and he decided, 'You know what? I'm number one. I don't need to focus on being the biggest and the baddest. I'm happy with what I'm doing and I'm going to focus on distilling now.' And he was one of the first in that kind of craft distilling revolution that's happened."

This was the second craft revolution that Maytag, the great-grandson of Maytag Appliance founder Frederick Maytag, helped to ignite. In 1965, he was enjoying a "Steam Beer" at a North Beach restaurant when he was told it would be the last he would ever have: the brewery, which had survived Prohibition decades earlier, was closing. Hearing this, he purchased a controlling share of the company, saving from extinction not only a brewery in operation since 1896, but one of the only known styles of beer to have originated in America. "Steam Beer," technically classified as "California Common Beer," is a lager fermented at ale temperatures.

But times have changed since 1965. Craft brewing has been revived in America to the point that decorative plastic hops are A Thing. And competition demands more than being the only kid on the block with flavorful barley-pop. So in addition to the new brewery plans, Anchor will be discontinuing its bock beer and Humming Ale, while offering a new saison and an IPA.

"We like to say that we're resting those beers," says Greggor of the discontinued lines. "We have to respond to the consumer and retail demand for beer. And the demand for today is: 'I want new. I want new.'"

And new it will be. Since 2010, when Maytag sold the brewery to the Griffin Group of Novato, most noted for their work with Skyy Vodka, Anchor has introduced several new beers to its regular line, including Brekle's Brown, California Lager, and Big Leaf Maple. One the most recent is Small Beer, which draws from well-trodden brewing techniques, making a lighter, more session-able ale from the mash of Old Foghorn — a more robust, flavorful brew.

And the Mission Rock development hopes to get even more out of those spent grains. As part of a proposed district-wide energy management facility, Anchor's waste and run-off could be used to create methane for heating, and gray-water for toilets and sprinklers.

"We're looking at all kinds of crazy, fun ideas for waste recapture," says Fran Weld, director of real estate for the Giants. (The team, which is partnered with the Port of San Francisco on the project, asked Anchor to be the first tenant.) "The idea of looking at a district-wide solution is you can consolidate all of those chilling towers and boilers that the developers would otherwise build. You can do fewer of them because of the fact that you're meeting the demands of the site as a whole — so your baseline of required energy is much lower."

Still awaiting final approval from city agencies, the Mission Rock plan also includes mixed-use office, retail, restaurant, and manufacturing spaces, as well as affordable housing. But perhaps most remarkable is the development will enable San Francisco's oldest and largest manufacturer to remain within the city, though at no small cost.

"You can imagine there are much, much cheaper places for them to build this facility," says Lundberg, whose design firm is joint-venturing the project with Bohlin Cywinski Jackson. "They could just keep Potrero Hill as a kind of, you know, boutique signature facility and then make most of their product in Chico or somewhere. But instead they've decided that they really want to be here and they want to do it all here and there's a big number attached to that."

When asked if he has considered an opening an additional brewery elsewhere (as Petaluma-based Lagunitas has done in Chicago), Greggor is almost offended.

"I believe that Anchor belongs in San Francisco. That's our history, that's our heritage," says Greggor. "People have an affinity to us, whether they drink beer or not, they like us being part of the city. They applaud our efforts to stay on in the city and make beer here even though it's a very expensive environment to do so. And we ourselves are all committed personally and passionately to the city. And we don't want to go anywhere else! We'll make less money and live here, please." **SFBG**

Thirsty for more? Check out all the sudsy goings-on at SF Beer Week (www.sfbbeerweek.org), including events featuring Anchor beers, now through Sun/16.

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WEDNESDAY/12

WHEN THE LANDSCAPE IS QUIET AGAIN: NORTH DAKOTA'S OIL BOOM

In a land far, far away, the greedy hands of oilmongers are ripping apart Sarah Christianson's home state. "Almost every local person I spoke with out there expressed some version of this sentiment: 'I'm so glad so-and-so is dead, so they don't have to see what's happened to this place,'" says the photographer. Over the past year, Christianson documented the consequences of North Dakota's newest oil boom: oil wells built on her parent's mineral acres, drilling rigs planted on desolate horizons, natural gas flare pits disrupting untouched valleys. Her latest project, "When the Landscape is Quiet Again" hosted by SF Camerawork through April 19, examines the lasting repercussions of North Dakota's 1973 oil boom, the new damages being inflicted today and the dichotomous effects



on this economically depressed region. Opening reception will be held the following day at 6pm. (Laura B. Childs)

Free
SFCamerawork
1011 Market, 2nd floor, SF
www.sfcamerawork.org

OCTOPALOOZA

Are you a two-fisted drinker? Think you can keep up with an eight-armed party animal? Tonight's your chance to do exactly that, and drink like a fish — literally! Head down to the waterfront tonight for Octopalooza, an SF Beer Week event celebrating cephalopods that will allow people to eat, drink and dance, all under the water. Featuring beers from San Francisco's Pacific Brewing Laboratory (with labels such as



Squid Ink and Nautilus) the fete will also include food from Pier 39 restaurants, octopus talks, squid dissections, squid ink block printing, and a silent disco. Price of admission includes four drink tickets. (Sean McCourt)

6:30-9:30pm, \$35
Aquarium of the Bay
Pier 39, SF.
www.aquariumofthebay.com
(415) 623-5300

THURSDAY/13

BREAKFAST: A HISTORY

Many modern Americans might have struggled with breakfast in the mid-1800s, according to author Heather Arndt Anderson: "Bacon and eggs, pancake with syrup, and hot coffee were now considered as 'injurious' to one's health as masturbation." Anderson explains in her book *Breakfast: A History* how Americans' healthy living attitudes at that time spurred the development of granola as a popular food. Anderson's origin stories and accessible anthropological analysis showcase how the early day cuisine from different eras shapes what we eat today. *Breakfast* also explores how culture, linguistics, religion, and mass media elevated the morning meal's status to the most important

meal of the day. (Kevin Lee)
6:30pm-7:30pm
Omnivore Books
3885 Cesar Chavez, SF
(415) 282-4712
omnivorebooks.com
Free

VALENTINE'S DAY GAY ROMANCE FROM CLEIS PRESS

Don't mind the fogged-up windows at Books Inc. in the Castro on Wednesday night. Cleis Press has a steamy evening in store for you! This pre-Valentine's Day book reading will celebrate the best parts of gay romance with tales of first times, young love, and longtime commitments. The independent queer publishing company has lined up three celebrated gay erotica authors for a night of hot-and-heavy prose followed by a book signing. Rob Rosen will share a titillating excerpt from one of his recent erotic novels, while Felice Picano and Lewis DeSimone will read from *Best Gay Romance 2014*, a sexy and lustful anthology that tackles all matters of the heart, soul, and bedroom. (Laura B. Childs)
7:30pm, free
Books Inc. The Castro
2275 Market, SF
www.booksinc.net

FRIDAY/14

THAO AND THE GET DOWN STAY DOWN

Hometown hero Thao Nguyen has been very busy of late, touring her band's newest album *We the Common*, writing and recording short films with the likes of Ira Glass for Funny or Die, shooting music videos (and getting shut down by the SFPD) on the new Bay Bridge, and volunteering frequently for the California Coalition for Women Prisoners. Thao and the Get Down Stay Down's music,



a folk-rock blend, is simultaneously intimate and socially conscious, with her most recent work featuring themes of community and gratitude. Nguyen has been playing San Francisco shows semi-frequently for years, but this night will see her head-

lining the beloved and historied Fillmore for the first time, so this gig is sure to be electric. (Haley Zarembo)

With Sonny and the Sunsets
9pm, \$20
The Fillmore
1805 Geary, SF
(415) 346-3000
www.thefillmore.com

CCR HEADCLEANER

Does your ideal Valentine's Day date entail seeing a mixture of psych-infused sludge rock and girl-dominated punk bands, all for the cost of \$5? If yes, then consider your plans made. CCR Headcleaner, Quaaludes, and Mane are throwing a bash during



everybody's favorite Hallmark holiday at Hemlock Tavern. Local raucous rockers CCR Headcleaner recently made waves with its split EP alongside Ty Segall's stoner garage rock band, Fuzz, for the "Less Artists More Condos" 7-inch series. Playing with CCR Headcleaner is Quaaludes, a San Francisco punk girl band that draws influences from the likes of grunge and riot grrrl. Opening is '80s goth-tinged post-punk girl band, Mane. Though each band draws from different influences, each band brings an unfiltered, raw quality to its performance. So grab your partner, sweetie, S.O. — or whatever you call them — and march on over to the Hemlock for a grimy punk show. (Erin Dage)

With Quaaludes, Mane
9pm, \$5
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

HUBBA HUBBA REVUE

Looking for a Valentine's event that's sure to blow all the others away? Slip into the world of scandalous speakeasies, flirtatious

flappers and gun-toting gangsters tonight when Bay Area burlesque group Hubba Hubba Revue presents a special St. Valentine's Day Massacre-themed show. Enjoy bootlegged beverages while watching a bevy of beauties from around the world perform on stage, including Lilly Tiger from Berlin and Fever Blister from LA — expect spats to be stripped, and fedoras to be flung — all giving a racy take on romance from the roaring twenties. (Sean McCourt)

9pm, \$15-\$30

DNA Lounge

375 11th St., SF

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www.dnalounge.com

www.hubbarevue.com

COMPANY C CONTEMPORARY BALLET

Some 12 years ago, Company C Contemporary Ballet started modestly with student performers; it



now has a fine group of professional dancers and an infrastructure that supports it. After this season it'll change to a "project-based" format that is less financially demanding and artistically more flexible. Artistic Director Charles Anderson has always had a knack for programming his own pieces in conjunction with intriguing works by other. That's not likely to change. His is and will remain a ballet company featuring choreography that showcases 21st century dance. With two of Anderson's works, this program features Charles Moulton's ingenious *Nine Person Precision Ball Passing*; Susan Jaffe's *Weather* — who knew that the great ABT Ballerina choreographed? — and Yuri Zhukov's expanded *Railroad Joint*. (Rita Felciano)

Feb. 13 and 14, 8pm. \$25-48

Feb. 15, 6pm Gala. Feb. 16, 3pm

YBCA, LAM Research Center Theater, SF

(415) 978-2787

www.ybca.org

SATURDAY/15

B.A.R.F.

Feb. 15 is the date that many people will join in one area for their common love of BARF (Bay Area Record Label Fair). Vomit word-play aside, here are the details: Local organizations Father/Daughter Records and Professional Fans have come together to spearhead the first event honoring record labels across the Bay Area. Labels such as Polyvinyl, Castle Face, 1-2-3-4 Go! Records, Slumberland, and many more will be selling their music all under one roof for such an occasion. To sweeten the deal, uber-talented bands representing local labels such as "difficult" punks Twin Steps, pop-punk sister duo Dog Party, power-pop sensations Cocktails, and psych-rocker Al Lover will be performing at the fair! And the best part about this event? There's no need to cough up cash to get in. (Erin Dage)

With Twin Steps, Dog Party, Cocktails, Al Lover

12pm, Free

Thee Parkside

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www.theeparkside.com

MYRON & E

The Stones Throw record label is sort of the indie Motown of the 21st century, and its latest output, Myron and E, has instantly become some of the coolest cats on the LA-based cadre of vinyl evangelists. The deliciously soulful duo will be bringing its spunky horns, soothing rhythms, and hypnotic vocals to the Independent in support of its debut LP *Broadway*.



The lead single "If I Gave You My Love" showcases the duo's one-two punch of Barry White-esque vocals on the chorus, surrounded by peppy falsetto. Myron and E got together in the Bay after Myron escaped from LA, where he was working on the sketch comedy show *In Living Color*. If there ever was an occasion to bust out your special bowtie and fancy dancing shoes, it's this show. (George McIntire)

9pm, \$20 adv, \$22 door

The Independent

628 Divisadero, SF

(415) 771-1421

www.theindependentsf.com

JOHN TALABOT AT ICEE HOT

After slow simmering yet heavy hitting releases like "Sunshine," John Talabot released his debut *JIN* in 2012 to crossover attention. Add in a single live performance with collaborator Pional leading to touring with The xx, the only question would be what 2013 would bring. The answer: an equally lauded entry into DJ-Kicks mix series, with Talabot taking his ability to sustain an emotional moment in time — dark, melancholic, tender, whatever — and extended it into a career-up-to-here defining



set. It's perhaps the best entry yet into his sound, as much forward looking (including new songs "Without You" and "Siderall") as tied to the past, with obscurities like Jurgen Paape's remix of "Kron" by Sillikron reaching back to nights spent as a window-licking trainspotter in Barcelona clubs, notebook in hand. (Ryan Prendiville)

With Galcher Lustwerk, Ghosts on Tape, Shawn Reynaldo, DJ Will

10pm-4am, \$5-15 presale

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SUNDAY/16

EAST BAY COMIC CON

You don't have to go all the way down to San Diego this year to get your comic book and pop culture fix — just check out East Bay Comic Con, a brand new event that will feature a host of comic book vendors along with several special guests including Richard Kiel (who played Jaws, the towering villain with metal teeth in two James Bond films) and John Stanley (author and host of KTVU's classic TV show *Creature Features*). James O'Barr, the creator of *The Crow*, will also be on hand, and will kick

off the party the night before with a screening of the film based on his comic. (Sean McCourt)

Movie screening and Q&A

7pm Sat/15, Free for first 350 fans

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East Bay Comic Con

10am-4:30pm, \$5 (children 8 and under free)

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TUESDAY/18

"COMMITTED CINEMA: TONY BUBA"

Braddock, Pa., got its big-screen moment last year with the release of *Out of the Furnace*, Scott Cooper's occasionally overwrought tale of two brothers battling grim destinies in the crumbling steel town. As it turns out, documentarian Tony Buba has been lensing his blue-collar hometown for decades, and the filmmaker dubbed "a national treasure" by the Anthology Film Archives is coming to Berkeley to share his work and converse with USF education professor Rick Ayers. Tonight, "The Braddock Chronicles" compiles shorts 1972-85. More shorts precede screenings of



narrative *Lightning Over Braddock: A Rustbowl Fantasy* (1988), and his most recent doc, 2013's *We Are Alive! The Fight to Save Braddock Hospital*, on consecutive nights. (Cheryl Eddy)

Feb 18-20, 7pm, \$5.50-\$9.50

Pacific Film Archive

2575 Bancroft, Berk.

bampfa.berkeley.edu **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



TWO GALLANTS (LEFT) AND BEATS ANTIQUE (CENTER) WILL BOTH PLAY THE INDEPENDENT; AA (TOP); COCKTAILS (BELOW)

PHOTOS COURTESY THE BANDS

BY EMMA SILVERS

esilvers@sfbg.com

LEFT OF THE DIAL If there's one thing Allen Scott remembers from opening the Independent 10 years ago, it's the rush. Not the emotional high (though surely that was a factor too), but the literal rushing around that was necessary to open a state-of-the-art live concert space with a capacity of 500 "on a shoestring budget."

"We barely got open on time," recalls Scott, the managing owner of the venue at 628 Divisadero — the latest in a long line of storied San Francisco clubs that have shared that address. "We had friends painting it right up until about the day before we opened. We'd moved the sound system in but didn't have alarms set up, so we were taking turns sleeping on the stage overnight. People would come by and say 'When are you opening?' and we'd say 'In a couple days,' and they'd laugh, like 'Good luck with that.'...the night we opened, the fire department signing everything off while the band was sound-checking."

That band was **I Am Spoonbender**, and that show was the first of more than 2,500 that have taken place within the Independent's walls since February 2004. If the space feels like it has a deeper history than that, it's for good reason: In the late 1960s, it was home to the Half Note, a popular jazz club that saw the likes of **Miles Davis** and **Thelonius Monk**; the house band featured **George Duke** and a young **Al Jarreau**. In the early '80s it became the VIS Club, and served as a hub for local punk, new wave, and experimental bands; by the late '80s it was the Kennel Club, and hosted up-and-comers like **Nirvana** and **Janes Addiction**. In the mid-'90s, it was reborn as the Justice League, nurturing burgeoning electronic and hip-hop acts — **Fat Boy Slim**, **Jurassic 5**, **the Roots**, and plenty others all found enthusiastic crowds. To put it mildly, those walls could tell a lot of good party stories. Next week's lineup of shows will only add to the vault: From Feb. 19 through Feb. 26, the Independent will host **Allen Stone**, **John Butler Trio**, **Beats Antique**, **DJ Shadow**, **Two Gallants**, **Rebelution**, and **Girl Talk** in a series of special performances to celebrate the club's 10th anniversary.

As the club has changed, SF — as it is wont to do — changed around it. The formerly gritty Western Addition is now shiny NoPa (at least according to real estate agents); what was once a bustling center for the city's African-American population and jazz scene is now more of a bustling dining destination for the upper-middle-class.



A very Indy decade

Plus: The West Coast re-emergence of Aa; local label love at the B.A.R.F.

Regardless, says Scott, there's no question that the Independent is "in the heart of the city...being part of this neighborhood, this community, is so important to us."

Scott was just a young San Francisco promoter with an impressive track record when he was approached in 2003 by Gregg Perloff and Sherry Wasserman — protégés of **Bill Graham** and owners of the scrappy, barely-year-old concert promotion/marketing team Another Planet Entertainment — to run booking and promotions at the unopened venue.

"The name 'The Independent' came up through some discussions with music industry friends," Scott told SF Weekly at the time of the club's opening. "The whole idea of the Wal-Marting of America applies to the music industry as well. We wanted to stand alone: independent thinking, independent music. We're an independent company. Of course, it was also an elbow in the side of the corporate giant out there." (Perloff had just parted ways with Clear Channel under less-than-friendly circumstances.)

A decade later, of course, APE runs a couple of the biggest festivals in the Bay Area — Outsidelands and the Treasure Island Music Festival — and functions as the exclusive promoter for Berkeley's Greek Theatre, Oakland's Fox Theater, and the Bill Graham Civic Auditorium in San Francisco, among others. And Scott's

now the vice president of APE. But the Independent, now the smallest APE operation, is still his baby.

"We wanted a utilitarian room that had great sound, great lights, and perfect sight lines," he says. "And because it's a box, the sight lines there really are perfect — no matter where you're standing in the room, you can make eye contact with the performers and vice-versa. I think it's the best-sounding room in the city. And I'd say it has the best lights of any venue underneath the size of the Fillmore."

Nicki Bluhm is among the local artists who now regularly pack larger venues (see: her sold-out Fillmore show Jan. 25) but maintain a soft spot for the Independent. "[The club] treats their artists with so much respect," she says, adding that the atmosphere there has led to some of her band's most memorable shows. Also memorable, says Scott: Obama's first presidential win, when the club held a free results-viewing party with a band. "When he won, the place erupted, and everyone spilled out into the streets...so there was a band playing inside and people just raging outside," he recalls. "Very San Francisco."

What does a quintessentially Brooklyn-loft-party-post-punk band sound like when two of its principal members relocate to LA? Judging by *Voyager*, the lush, layered, immersively and epically spacey new album

from experimental stalwarts **Aa** ("big A, little a"), it sounds like someone sent an assortment of synthesizers, samplers, and drum sets into the future, and the future is an industrial cityscape full of curiously advanced life forms who don't communicate in a narrative sense, but they sure have lots of energy, and they like writing melodies (though not the kind you'll likely hear on the radio anytime soon). Life sounds rough around the edges on this planet, but you kinda don't ever want to leave.

John Atkinson, the drummer-heavy band's erstwhile vocalist and one of said members who relocated to the West Coast about three years ago, said the album — the band's first in seven years — is actually the culmination of nearly seven years of recording. "We all work on songs together even when we're not in the same place," explains Atkinson, who lived (and recorded some of his parts) in France in the mid-aughts. Though Aa's lineup and instrumentation seem to be constantly in flux (at this point, says Atkinson, there's something of an East Coast lineup and a West Coast one), the band's sound is distinctly more cohesive and melodic than on its 2007 debut, *gAame*.

"We don't want to be making straight-ahead pop songs, but at the same time, I'd say the sounds of pop music have broadened our palette, while sticking to the way

we like to put songs together," says Atkinson. The changing lineup has helped the band's sound evolve, as well: "Everyone listens to different music...dark industrial heavy stuff, electronic stuff, metal, punk, another drummer is into Samba, world music and jazz...everyone brings something different, so it's great to watch that kind of stew congeal into something that still sounds like us."

Playing the Hemlock on Feb. 15 will be the second stop on a week-long West Coast tour that will take the guys up to Seattle, after which Atkinson will be making a point to stop at every basketball stadium he can on the way back down — the Jersey native is a fairly new appreciator (not a bandwagon fan, he wants to be clear) of California basketball.

As for the NYC/LA transition in general: "New York's always gonna be home to me, but every time I go back, so much has changed about Brooklyn — all these condos, cookie-cutter new restaurants, and the vibe of the city is just not what it used to be," he says, "LA is a hard city to get to know, but that also means there's a ton of interesting new stuff to discover all the time. It's starting to feel like home."

Last but definitely not least: Don't forget to check out the first **Bay Area Record Label Fair**, (or B.A.R.F., which is funny whether or not you are 12, admit it), at Thee Parkside on Feb. 15, the brainchild of SF promoters Professional Fans and the city's own **Father/Daughter Records**. Some 18 different labels will be represented at the daylong affair, plus live performances from **Cocktails** and **Dog Party**. Oh yeah, and it's free — so bite your tongue the next time you find yourself saying that *everything* in this city has gotten too expensive. **SFBG**

THE INDEPENDENT'S 10TH ANNIVERSARY CELEBRATION

Feb. 19-26, show times and prices vary
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www.theindependentsf.com

AA

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B.A.R.F.

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12pm - 5pm, free
Thee Parkside
1600 17th Street, SF
www.theeparkside.com

Pixies 2.0

The alt-rock forefathers forge ahead with new material — and without Kim Deal

BY TAYLOR KAPLAN
arts@sfbg.com

MUSIC There's something to be said for recording four great, distinctive albums, and quitting while you're ahead. This live-fast/die-fast approach worked wonders for the Velvet Underground's legacy, and one might say it served the Pixies' notoriously frenetic rock explorations equally well.

While the renowned Boston group has been on the reunion circuit for nearly a decade now, coasting on the fumes of its brief, yet potent, back-catalogue, the prospect of new material has always seemed like an improbable dream.

But then, out of nowhere, one day last September, came *EP-1*, a self-released, digitally distributed four-song set that the blogosphere proceeded to pounce on and dissect instantaneously. While Pitchfork, among other tastemakers, complained of dubious quality, it was clear: With one bold move, the Pixies were no longer mere revivalists, but a full-on band once again.

Next Friday, at Oakland's Fox Theater, will mark the Pixies' first Bay Area show in support of fresh material in over two decades, in a performance that should test the band's ability to blend the old and the new.

Characterized by the erratic vocals and twisty songwriting of bandleader Black Francis, the angular guitar-work of Joey Santiago, the rock-solid drumming of David Lovering, and the alternately sweet and snarly backing vocals of bassist Kim Deal (who left the band last year, without warning, during the *EP-1* sessions), the Pixies remain one of the most impactful, singular groups from the transitional period between rock's punk and indie movements.

From the initial jolt of the *Come On Pilgrim* EP (1987), to the devastating four-album punch of *Surfer Rosa* (1988), *Doolittle* (1989), *Bossanova* (1990), and *Trompe Le Monde* (1991), the band's signature balance of abrasion and tenderness continues to permeate the rock world incalculably. Radiohead has repeatedly admitted its indebtedness to the Pixies' sound, while Kurt Cobain contended that "Smells Like Teen Spirit" might not have been written without it. As *Deerhunter*, TV on the Radio, and the end credits to *Fight Club* continue to prove, the Pixies' influence remains powerful as ever.

After calling it quits in '92, the band regrouped in 2004 for a reunion tour that was only to last a year. After one year turned to five, and a front-to-back *Doolittle* tour stretched the revival to the seven-year mark, the four members came to a realization.

"We all looked at ourselves and said, 'Wait a minute, hold on. We've been a band longer during this reunion than we were initially,'" Lovering told the Bay Guardian from a tour stop in Washington, D.C.

"There was talk of doing new material, but with all this nonstop touring, nothing came to fruition until maybe about two years ago. We stopped touring, started writing stuff, and then we went and did it."

Just last month, the Pixies landed another sucker punch with *EP-2*, their second release since last September, while rumors of an impending *EP-3* have begun to



circulate since then. Produced by Gil Norton, who's worked on every Pixies release since *Surfer Rosa*, the newly released EPs bear a fuller, rounder, warmer sound than any of the band's past work, while leaving Francis' erratic songwriting and the group's off-kilter dynamics largely intact.

"Blue Eyed Hexe" strongly recalls the cowbell-added thump of "U-Mass," while "Greens and Blues" brings to mind the zigzagging chord progressions of "Where Is My Mind?". "What Goes Boom" evokes the surfy explorations of *Bossanova*, while "Indie Cindy" and "Andro Queen" approach a jangly sensibility of "Here Comes Your Man," before going unpredictably down their respective paths.

"We just like to drop surprises, I guess," Santiago said. "We just try and do something different out there. And I think we might be one of the first ones to do this... you know, doing a series of EPs."

The band was dealt a serious blow during the sessions for the EP series, when Deal left the band unexpectedly, for reasons she has declined to elaborate on in the months since. The former bandleader of the Breeders, whose bass lines and soft backing vocals proved integral to the Pixies equation in their contrast to Francis' manic wail, Deal left a sizable void behind upon departing the group.

"When Kim did leave, we didn't know what to do," Lovering said. "We were in a lurch, and we were thinking, should we get a guy bass player? Or should we quit the band? Or whatever. But, what the Pixies is is a masculine/feminine thing. It's always been that yin and yang, especially with the vocals. That's just part of the Pixies. So that's what we had to do. We had to get a female, you know? We're keeping with that."

After hiring Kim Shattuck of the Muffs to assume Deal's spot for a brief European tour, the three core members made the decision to move forward with Paz Lenchantin, the former bassist for A Perfect Circle.

"Paz is fantastic," Lovering said. "She's so good, she's making me play better. I really have to watch how I'm playing, and keep it up. But it's wonderful; it just sounds very powerful and precise. And her vocals are incredible."

"Not to diminish Kim," Santiago said. "We miss her very dearly, but after a while, you know, life goes on. The hard reality is, good is good, and Paz is a real bass player. She's a pro."

So how might Lenchantin approach Deal's signature tracks like "Gigantic," "Silver," and "Havalina"? How keenly will Deal's absence be felt? Aside from the prospect of hearing new material played live, Lenchantin's introduction to the Pixies leaves more questions to be answered than any other element surrounding next Friday's show.

Faced with a lineup change that smacks of uncertainty, and the mixed critical response to their first new music in 22 years, Francis, Lovering, and Santiago have more to prove this time around than ever before. Yet Lovering contends that this unstable territory is just what the Pixies need after a decade of celebrating their past glories.

"I don't think we could've toured anymore, just going on this reunion kind of stuff. We just needed to do something new." **SFBG**

PIXIES

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MUSIC NIGHTLIFE



NAILING IT: SLOW HANDS READIES FOR OUR VALENTINE'S DATE.

BY MARKE B.
marke@sfbg.com

SUPER EGO “A man, a plan, a gram: anal canal!” Why some queen just shrieked this quasi-palindrome in my earhole at 5am outside the 7-Eleven — not the Castro one, I have my pride — *absolutely* no idea. But the poor, bedraggled dear has a point: BE PREPARED.

Next week is the Guardian’s fab annual Goldies issue, a wall-to-wall celebration of up-and-coming artists. And there’s no room in it for your beloved Super Ego (old). So here’s looking ahead to the next hot fortnight’s-worth of shindigs. Of course, the biggest hoot of all will be the **Guardian 25th Annual Goldies party** (Fri/21, 8-11pm, \$10. Folsom Street Foundry, 1425 Folsom, SF.) DJs Primo and Wam Bam Ashleyanne will do a special soul-groove “golden oldies” set — and it’s \$10 for all the beer you can drink. Plus, duh, the coolest people. Stick it in your calendar, already.

QBERT

Last week’s SFBG cover star, scratch legend Qbert, joins with Dan The Automator, Del The Funky Homosapien, and more local hip-hop/turntable heroes for a wild time, in support of his crowdsource campaign for his new album, *Extraterrestria/Galaxxxian* (www.djqbert.com). Thu/13, 9pm, \$10 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

SLOW HANDS

Talk about heartthrobs, yum. This cutie brought major sexy back to dance floors when he slowed tempos down to a crawl and let everyone stretch out. Now he’s all about crooning live and steaming things up with Tom Croose as the Worst Friends duo — also appearing at this As You Like It lovefest. Fri/14, 10pm-4am, \$10–\$20. Beatbox, 314 11th St, SF. www.ayli-sf.com

The layout

JOHN TALABOT

That thing where a DJ is also a magician, creating a whole new psychedelic-ecstatic universe out of common sounds, rearranging how you hear music forever. He’s also Spanish and wears a lot of tinfoil over his face for photos. At the Icee Hot party. Sat/15, 10pm-4am, \$10 advance. Public Works, 161 Erie, SF. www.publicsf.com

DISCO DADDY

There is a thing called Bear Weekend with a long and dramatic history (let’s not get into it) — and here’s this year’s fun-furry climax: DJ Bus Station John turns the Eagle leather biker bar into a glorious old school gay disco evening t-dance. Bring your own chic towel, but no Schick razors, please. “Endorsed by the Tamale Lady,” fyi. Sun/16, 7pm-midnight, \$5. SF Eagle, 398 12th St, SF. www.sf-eagle.com

HONEY SOUNSYSTEM PRESIDENTS EVE

Celebrate the presidents with Honey’s lovely residents: P-Play, Kendig, Josh Cheon, and Robot Hustle give the cute queer boys, girls, and others steamy techno all night long. (Hot straight people also eligible.) Sun/16, 10pm-4am, \$10 advance. Beatbox, 314 11th St, SF. www.beatboxsf.com

GILES PETERSON

“Rare groove” would be nothing without this absolutely incredible,

omnivorous DJ. And neither would Diplo. Experience a Whole Earth Catalog of sounds in his mindblowing sets. I love him.

Fri/21, 10pm-3am, \$20. Mighty, 119 Utah, SF. www.mighty119.com

CARL CRAIG + FRANCOIS K

If you know anything about dance music, you have probably just wet yourself. If not, let’s be clear: One of Detroit techno’s most poetic innovators and one of the best disco, house, and dub producers of all time will be on the decks, as part of Red Bull Music Academy Bass Camp 2014. Sat/22, 9:30pm-3:30am, \$15–\$20. Public Works, 161 Erie, SF. www.publicsf.com

KEVIN SAUNDERSON

Happy eighth birthday to the Lights Down Low party. And happier birthday to us dancers! LDL’s bringing in this true legend, basically one of three guys who invented techno — from Detroit, duh — and changed the world forever. Sat/22, 9pm-3am, \$15–\$20. Monarch, 101 Sixth St, SF. www.monarchsf.com

PUT ON THE BREAKS

I’ve been wondering when this would happen. A breakbeat revival has been hitting the underground rave and techno connoisseur scene for a couple years. Now there’s an official dedicated party. Noice. With Kapt N Kirk, Tamo, Nerd Nate, and more. Sat/22, 10pm-3am, free before midnight (RSVP at www.mighty119.com). Mighty, 119 Utah, SF.

HONEY DIJON

Beloved and classic DJ Nikita is headed off to London. But first he’s counting down eight monthly London Calling parties with incredible special guests, like NYC banging house royalty Honey Dijon and Tedd Patterson. Sun/23, 2pm-2am, \$10 advance. Audio, 316 11th St, SF. www.audiosf.com **SFBG**

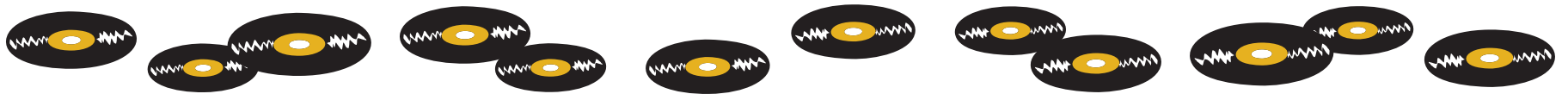
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Bottom of the Hill: Desert Noises, Buckeye Knoll, City of Women, 9 p.m., \$10.
Elbo Room: Bonnie & The Bang Bang, Owl Paws, Poppang DJs, 9 p.m., free.
Hemlock Tavern: Annie Girl & The Flight, Balms, Everyone Is Dirty, 8:30 p.m., \$7.
Knockout: "Disorder," w/ Bestial Mouths, All Your Sisters, Cry, and more, 10 p.m., \$7.
Slim's: Touche Amore, MewithoutYou, Seahaven, Drug Church, 7:30 p.m., \$16.

DANCE

111 Minna Gallery: "Qoöl," w/ DJs Zach DeVincent,

The Ride, Marc Fong, Will Spencer, Dan Sherman, and Spesh, 5-10 p.m., \$5.
Beaux: "BroMance: A Night Out for the Fellas," 9 p.m., free.
Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
Club X: "Electro Pop Rocks," 18+ dance night, 9 p.m., \$15-\$20.
Edinburgh Castle: "1964," w/ DJ Matt B & guests, 10 p.m., \$2.
F8: "Housepitality," w/ Corey Black, Mike Bee, Joel Conway, Sharon Buck, Fil Latorre, more, 9 p.m., \$5-\$10.
Independent: BoomBox, 9 p.m., \$16-\$18.
Infusion Lounge: "Indulgence," 10 p.m.
Lookout: "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10 p.m., free.

Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

ACOUSTIC

50 Mason Social House: Tyler Weiss, Brandon Eardley, Sweet Water, 8 p.m., free.
Brick & Mortar Music Hall: Gangstagrass, Shovelman, 9 p.m., \$10-\$13.
Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.

BLUES

Biscuits and Blues: HowellDevine, 7:30 & 9:30 p.m., \$15.
Royal Cuckoo: Big Bones & Chris Siebert, 7:30 p.m., free.
Saloon: Leah Tysse, 9:30 p.m.

THURSDAY 13

ROCK

Amnesia: "Spaceship Chaos," w/ Rafa's One Man Band, Not Robots, Borrowed Trouble, 8 p.m., \$5-\$10.
Bottom of the Hill: Sylvan Ezzo, Pixel Memory, Kitten Grenade, 9 p.m., \$12.
Chapel: Royal Teeth, Chappo, Blondfire, 8 p.m., \$13-\$15.
Hemlock Tavern: Sandy's, Elle Bell, Rustangs, 8:30 p.m., \$6.
Knockout: Li Xi, The Pen Test, Brian Tester, DJ Mashi Mashi, 9:30 p.m., \$6.
Make-Out Room: Golden Void, Pontiak, Cy Dune, 7:30 p.m., \$8-\$10.
Milk Bar: Turtle Rising, Eyes on the Shore, KnightressM1, 8:30 p.m., \$8.
S.F. Eagle: Bronze, Sam Flax, Screature, Woman, 9 p.m., \$8.

SFSU Campus, Cesar Chavez Student Center: Hundred Acre Good, Stoics, Balms, Dark Satellite, 6 p.m., free.
Slim's: Breathe Carolina, Mod Sun, Ghost Town, Lionfight, 8 p.m., \$15.
Thee Parkside: Hazzard's Cure, Lord Dying, Hornss, 9 p.m., \$10.

DANCE

Abbey Tavern: DJ Schrobi-Girl, 10 p.m., free.
Audio Discotech: Mark Knight, Pheeko Dubfunk, Festiva, 9:30 p.m., \$20 advance.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Beaux: "Men at Twerk," 9 p.m., free.
Cafe: "iPan Dulce!," 9 p.m., \$5.
Cat Club: "Throwback Thursdays," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
Cellar: "XO," w/ DJs Astro & Rose, 10 p.m., \$5.

4

LIVE

PROJECTS

PUBLIC

INTIMACY

SFMOMA and YBCA copresent artist Athi-Patra Ruga's performance

The Elder of Azania
Saturday, February 22, 2014, 6 p.m.
Yerba Buena Center for the Arts
701 Mission Street, San Francisco

"Exploring the border-zones between fashion, performance and contemporary art, Athi-Patra Ruga makes work that exposes and subverts the body in relation to structure, ideology and politics."—Whatiftheworld / Gallery

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MUSIC LISTINGS

Club X: "The Crib," 9:30 p.m., \$10, 18+.
Danzhaus: "Alt.Dance," 7 p.m., \$7, 18+.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30 p.m., \$5-\$8.
Harlot: "You're Welcome," w/ Mr. C, Matrixxman, Benjamin K, 9 p.m., free.
Infusion Lounge: "I Love Thursdays," 10 p.m., \$10.
Madrone Art Bar: "Night Fever," 9 p.m., \$5.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9 p.m.
Raven: "1999," w/ VJ Mark Andrus, 8 p.m., free.
Ruby Skye: "Awakening," w/ Congorock, 9 p.m., \$15-\$20 advance.
Temple: "Decibel," w/ Joe Nice, Sam Supa, Max Ohm, Octopod, Groucho, 10 p.m., \$15.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base," w/ Chris Liebeng, Alessandro, 10 p.m., \$5-\$10.

HIP-HOP

John Collins: DJ Sticky Ricardo, 10 p.m.

Mezzanine: DJ Qbert, Del the Funky Homosapien, Dan the Automator, Peace, Bambu, 9 p.m., \$10-\$20.

ACOUSTIC

The Lucky Horseshoe: Windy Hill, The Oly Mountain Boys, 8:30 p.m.
Plough & Stars: Topsy House, 9 p.m.
Yoshi's San Francisco: Lee DeWyze, 8 p.m., \$22.

JAZZ

Boom Boom Room: Victor Little's Big Hit, 9:30 p.m., \$8.
Feinstein's at the Nikko: Paula West, 8 p.m., \$35-\$50.
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.
Zingari: Barbara Ochoa, 7:30 p.m., free.

CONTINUES ON PAGE 26 >>

THU 2.13 TEMPLE PRESENTS DECIBEL W/JOE NICE



UPCOMING EVENTS TEMPLE

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MUSIC LISTINGS

CONT>>

INTERNATIONAL

Bissap Baobab: "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.
Cafe Cocomo: N'Rumba, DJ Good Sho, 8 p.m., \$12.
Red Poppy Art House: Makrú, Sol Tével, 7 p.m., \$10.
Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9 p.m., \$10-\$15.

EXPERIMENTAL

Exploratorium: Resonance: Unheard Sounds, Undiscovered Music, w/ The Freddy McGuire Show (Anne McGuire & Wobbly), 7 p.m., \$15.
Luggage Store: Reconnaissance Fly, WhatUke, 8 p.m., \$6-\$10.

FRIDAY 14

ROCK

Bottom of the Hill: Quilt, The Spyrals, Wymond Miles, 9:30 p.m., \$10.
DNA Lounge: The Warlocks, The Shivas, Cellar Doors, Denney Yoints, 8:30 p.m., \$10-\$13.
El Rio: Thith, DJ Emotions, 10 p.m., free.
Hemlock Tavern: CCR Headcleaner, Quaaludes, Mane, 9 p.m., \$5.
Make-Out Room: Bermuda Triangle Service, A Carnival of Hours, 7:30 p.m., \$8.
Milk Bar: I Haight Valentine's Day, With music by The Fire Department, The Go Ahead, and SolGanix., 8:30 p.m., \$7-\$10.
Rickshaw Stop: Valentine's Day with The Lovemakers, Manics, Everyone Is Dirty, DJ Aaron Axelsen, 9 p.m., \$12.
Yoshi's San Francisco: T.E.N.: Thomas Pridgen, Eric McFadden, and Norwood Fisher, 10:30 p.m., \$16-\$19.

DANCE

1015 Folsom: Lonely Hearts Club w/ Kaytranada, Sango, Falcons, and more., 10 p.m., \$17.50.
Amnesia: 853 Valencia, San Francisco. "Indie Slash," w/ DJs Danny White & Rance, 10 p.m., \$5.
Audio Discotech: "Summertime, All the Time," w/ Viceroy, Penguin Prison (DJ set), Surf Ambassador Hendo, 9 p.m., \$15-\$20 advance.
BeatBox: As You Like It: A Special Valentine's Love Affair, w/ Slow Hands, Worst Friends, Bells & Whistles, and Dao & Pwny., 9 p.m., \$10-\$20.
Beaux: "Manimal," 9 p.m.
Cafe Flore: "Kinky Beats," w/ DJ Sergio, 10 p.m.
Cafe: "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.
Cat Club: Dark Shadows: Vampire Valentine, With DJs Daniel Skellington, Melting Girl, Unit 77, and Starr., 9:30 p.m., \$7 (\$3 before 10 p.m.).
Cellar: "F.T.S.: For the Story," 10 p.m.
EndUp: "Trade," 10 p.m., free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30 p.m.
Harlot: "Love Bitten x Love Smitten: A DJ Fueled Dance Affair," w/ DJ Don Lynch, M.O.M. DJs, 9 p.m.
Infusion Lounge: "Bitter Ball," w/ Bebe Rexha, DJ Cobra, 99.7 NOW's Fernando & Greg, 10 p.m.
Lone Star Saloon: "Cubcake," w/ DJ Medic, 9 p.m.
Lookout: "HYSL: Handle Your Shit Lady," 9 p.m., \$3.
Manor West: "Fortune Fridays," 10 p.m., free.
MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F, 9 p.m.
Mezzanine: "Dirtybird Players," w/ Justin Martin, Christian Martin, J.Philip, Worthy, 9 p.m., \$10-\$20.
Mighty: "Vinyl Affair," w/ Mark Farina, Pezzner, Lurob, 10 p.m., \$15-\$20 advance.
Monarch: Green Gorilla Lounge: Valentine's Day Discotech, w/ music by Tim Sweeney, Anthony Mansfield, and DJ M3., 9:30 p.m., \$8-\$15.
Project One: "Eightfold," w/ DJs Augustine, Dave Mak, Dano, and Tuhin Roy, 9 p.m., \$8.

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MUSIC LISTINGS

Public Works: "Garage Mahal: Caravan of Love," w/ Dusty, Laura McGourty, Deckard, Tamo, ViaJay, Mancub, Shooley, more, 9:30 p.m., \$10-\$15.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.
Ruby Skye: Bad Boy Bill, Tommie Sunshine, 9 p.m., \$20 advance.
S.F. Eagle: "Pound Puppy: Puppy Love," w/ DJs Taco Tuesday, Chip Mint, and CarrieOnDisco, 9 p.m.
Slide: 430 Mason, San Francisco. "E2F," 9 p.m.
Supperclub San Francisco: Love Me: A Second Base Valentine's Event, w/ Phutureprimitive, Jocelyn, Dulce Vita, Dutch, Neptune, Baron Von Spirit, and more., 9 p.m., \$15-\$30.
Temple: "Red, White, and Sexy," w/ Rainbow Party, Refikta, Sebastian Concha, more, 10 p.m., \$15.
Underground SF: "Bionic," 10 p.m., \$5.
Vessel: "Sound Addiction," w/ Techminds, Feinlove, DJ Nile, Sam F, 10 p.m., \$10-\$30.
W San Francisco: Valentine's Day Dance Party with DJ Aykut & Dr. T, 9 p.m., \$10-\$20.

HIP-HOP

Elbo Room: Hellfyre Club Night, w/ Busdriver, Milo, Open Mike Eagle, Nocando, 9 p.m., \$15.
EZ5: "Decompression," 5-9 p.m.
John Collins: "Heartbeat," w/ DJ Strategy, 9 p.m., \$5.
Slim's: Blackalicious, Jahi & The Life, Antique Naked Soul, 9 p.m., \$25.

ACOUSTIC

Bazaar Cafe: Valentine's Day: Bad Relationships & Breakup Songs, w/ Tommy P., 7 p.m.
Plough & Stars: "Hillbilly Robot: An Urban Americana Music Event," w/ The James King Band, Windy Hill, 9 p.m., \$10-\$15.
Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., \$5.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30 p.m., free.
Bird & Beckett: Jimmy Ryan Quintet, 5:30 p.m.
Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10 p.m., \$24.
Center for New Music: Ben Goldberg, 7:30 p.m., \$12-\$15.
Feinstein's at the Nikko: Paula West, 7 & 9:30 p.m., \$35-\$50.
Savanna Jazz Club: Valentine's Day Party with Jeri Brown & Woody Woods, 7:30 p.m., \$10.
Zingari: Joyce Grant, 8 p.m., free.

INTERNATIONAL

Amnesia: The Petrojvic Blasting Co., 7 p.m., \$7-\$10.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.
Cafe Cocomo: Taste Fridays, 7:30 p.m., \$15.
Cigar Bar & Grill: Mazacote, 10 p.m.
Cliff House: Orquesta Conquistador Quartet, 7 p.m.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.
Red Poppy Art House: Janam, 7:30 p.m., \$15-\$20.

FUNK

Boom Boom Room: RonKat Spearman's Valentine Luv Fest with Katdelic, Pamela Parker, DJ Be Smiley, 9:30 p.m., \$12-\$15.
Independent: The Pimps of Joytime, Solwave, 9 p.m., \$20-\$22.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

SOUL

Brick & Mortar Music Hall: The Seshen, Zakiya Harris, Okapi Sun, 9 p.m., \$12-\$15.
Knockout: "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, 10 p.m., \$4.
Madrone Art Bar: "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, 9 p.m., \$5.
Yoshi's San Francisco: Valentine's Weekend with Irma Thomas, Feb. 14-15, 8 & 10 p.m., \$24-\$49.

SATURDAY 15

ROCK

Bender's: Mondo Generator, White Barons, Turbonegro, 10 p.m., \$5.
Bottom of the Hill: The Summer Set, acoustic performance of *Legendary*, 8 p.m., \$20.
Chapel: Secret Chiefs 3, Mirthkon, 9 p.m., \$20.
Hemlock Tavern: Aa, Alan Watts, Wand, Violent Vickie, 9 p.m., \$8.
Neck of the Woods: Charmless, The Skinny Guns, The Tenderloins, 9 p.m., \$5.

CONTINUES ON PAGE 28 >>

Make-Out Room



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FOLLOWING AT 10PM, \$5

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ALEX OROPEZA • TOM HEYMAN

FOLLOWING AT 10PM, FREE!

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MUSIC LISTINGS

CONT>>

Slim's: Zepparella, Skip the Needle, 9 p.m., \$18.
Thee Parkside: First Annual Bay Area Record Label Fair (B.A.R.F.), featuring live music by Dog Party, Cocktails, plus record label merch from 18 local labels, 12-5 p.m., free.

DANCE

Amnesia: "Pance Darty," w/ Jjaaxnn & Duke, 9 p.m., \$7.
Audio Discotech: Treasure Fingers, Dr. Fresch, Sunwoo, 9 p.m., \$10 advance.
BeatBox: "Sandstorm: The Official Afterparty of Oasis," w/ DJ Tristan Jaxx (starts 4 a.m. Sunday morning), \$15-\$20; "Barracuda Goes Pop," w/ DJs Rotten Robbie & MC2, 9 p.m., \$6-\$10.
Cafe Flore: "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.

Cat Club: "New Wave City: New Romantic Night," w/ DJs Skip, Shindog, Low-Life, and Danny White, 9 p.m., \$7-\$12.
DNA Lounge: "Bootie S.F.," w/ A+D, DJ Dcnstrct, Becky Knox, DJ MC2, Guy Ruben, Myster C, Mr. Washington, more, 9 p.m., \$10-\$15.
EndUp: "The Show: Superfreq," w/ David Scuba, Ben Seagren, Dean Samaras, more, 10 p.m., \$10.
F8: Saint Pepsi, Glenn Jackson, Hawtline, Cool Greg, Pyramids, more, 9 p.m., \$10-\$15 advance.
Infusion Lounge: "Social Addiction," 10 p.m., \$20.
Lexington Club: "S.O.S. Saturday," w/ DJ Footy, 9 p.m., free.
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "Fringe," w/ DJs Blondie K & sub-Octave, 9 p.m., \$5 (free before 10 p.m.).
Mezzanine: "Oasis," w/ Mickey Friedmann, Misha Skye, Maya Simantov, 9 p.m., \$45.
Mighty: Bass Cabaret: Bonnie & Clyde's Valentine, w/ Lafa Taylor, VibeSquad, and more, 10 p.m., \$22.
Milk Bar: "The Queen Is Dead: 2nd Annual 'I Know You're Unloveable' Ball," w/ DJs Jacob Fury, Mario Muse, and Maren Christensen, 9 p.m., \$5.
Monarch: "No Way Back," w/ Legowelt, Xosar, Conor, Solar, 10 p.m., \$15.
Powerhouse: "Beatpig," 9 p.m.
Public Works: "Electric Nostalgia," w/ DJ Dials, and Motion Potion, 9 p.m., \$6-\$10; "Icee Hot," w/ John Talabot, Galcher Lustwerk, Ghosts on Tape, and more, 10 p.m., \$5-\$15 advance.
Ruby Skye: Danni, Trevor Simpson, 9 p.m., \$20.
S.F. Eagle: "UnderBear: The Cubhouse," 9 p.m., free.
Slate Bar: "Electric WKND," w/ The Certain People Crew, 10 p.m., \$5.
Slide: "Luminous," w/ DJ Zhaldee, 9 p.m.
Temple: "The Fourth Annual Carnaval Circus," w/ The Funk Phenomenon, Reggie Soares, Fausto Sousa, Roberto Martins, DJ Bizkit, 10 p.m., free.
Vessel: Tall Sasha, 10 p.m., \$10-\$30.

HIP-HOP

Beaux: "Swagger Like Us," 9 p.m., \$3.
Brick & Mortar Music Hall: Craig G, Scarub, Eddie K, Gigio, Telli Prego, AgentStrik9, Spank Pops, DJ T.D. Camp, 9 p.m., \$8-\$12.
Knockout: "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, 10 p.m., \$5.
Showdown: "Purple," w/ DJs ChaunceyCC & Party Pablo, 10 p.m.
Skylark Bar: "Night Swim," w/ DJ Mackswell, 10 p.m.

ACOUSTIC

Bazaar Cafe: Jordan Singh VanderBeek, 7 p.m.
Lucky Horseshoe: High Country, The Lucky Horseshoe Bluegrass Band, 8:30 p.m.
Plough & Stars: The Bombadils, 9 p.m.
Thee Parkside: "Hillbilly Robot: An Urban Americana Music Event," w/ Big Jugs, Wolf Hamlin & The Front Porch Drifters, Kemo Sabe, more, 9 p.m., \$13.

JAZZ

Feinstein's at the Nikko: Paula West, 7 p.m., \$35-\$50.
Jazz Bistro at Les Joullins: Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Red Poppy Art House: Sophisticated Ladies, 7:30 p.m., \$15-\$20.
SFJAZZ Center: Kate McGarry & Keith Ganz, 7 & 8:30 p.m., \$30.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.
Cafe Cocomo: Pepey Su Orquesta, DJ EMV, 8 p.m., \$15.
Cigar Bar & Grill: Orquesta La Clave, 10 p.m.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5 before 11 p.m.

FUNK

Boom Boom Room: Wicked Mercies, Eliquate, DJs Lydia & Mike, 9:30 p.m., \$10-\$15.
Independent: The Pimps of Joytime, Myron & E, 9 p.m., \$20-\$22.

SOUL

Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, more, 10 p.m., \$10.
Yoshi's San Francisco: Valentine's Weekend with Irma Thomas, Feb. 14-15, 8 & 10 p.m., \$24-\$49.

SUNDAY 16

ROCK

Brick & Mortar Music Hall: Jesus Sons, Down &

CONTINUES ON PAGE 30 >>

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CONT>>

Outlaws, Psychic Jiu-Jitsu, 9 p.m., \$5-\$7.
DNA Lounge: Gorilla Music Battle of the Bands: Finals, w/ Mythra, The Only Ocean, Nightrail, They Went Ghost, As Small As Giants, Flip & The European Mutts, Pyrite Sidewalk, Wonderland Syndrome, The Guverment, Vulturegeist, Maxwell Powers, 5:30 p.m., \$10-\$12.
El Rio: Violent Change; Turner; The Reds, Pinks, and Purples, 9 p.m., \$3.
Milk Bar: Surf Music Extravaganza with The Deadlies & The Reefriders, 3 p.m., free.

DANCE

Audio Discotech: "Fools in the Night," w/ Bag Raiders, The Schmidt, 9 p.m., \$20-\$25 advance.
BeatBox: "Discotheque," w/ DJs Razor & Guido and David Harness (starts 3 a.m. Monday morning),

\$15-\$20; "Union," w/ DJs Steve Sherwood & Craig Gaibler, 5-10 p.m., \$5; "Honey Soundsystem: President's Day," 10 p.m., \$10-\$20.
Beaux: "Full of Grace: A Weekly House Music Playground," 9 p.m., free.
Cellar: "Replay Sundays," 9 p.m., free.
Edge: "80s at 8," w/ DJ MC2, 8 p.m.
Elbo Room: "Dub Mission," w/ Roommate, DJ Sep, DJ Beset, 9 p.m., \$6-\$9.
EndUp: "T.Dance," 6 a.m.-6 p.m.
F8: "Stamina," w/ Yutaka, Joanna O, Kimba, Jamal, Lukeino, 10 p.m., free.
Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10 p.m.
Otis: "What's the Word?," w/ DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5.
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9 p.m., free.
Q Bar: "Gigante," 8 p.m., free.
S.F. Eagle: "Disco Daddy," w/ DJ Bus Station John, 7 p.m.
Stud: "Massive: S.F. Bear Weekend 2014," w/ DJs Mike Biggz & LoonETech, 6 p.m., \$5.
Temple: 540 Howard, San Francisco. "Sunset Arcade," 9 p.m., \$10.

ACOUSTIC

Amnesia: Frank Fairfield, Devine's Jug Band, Meredith Axelrod, 8 p.m., \$10.
Bottom of the Hill: Peter Bradley Adams, Ghost & Gale, 7 p.m., \$12.
Pier 23 Cafe: Pier 23, San Francisco. The Barren Vines, 5 p.m., free.
Plough & Stars: Seisiún w/ Jack Gilder, Kevin Bernhagen, and Richard Mandel, 9 p.m.
Rite Spot Cafe: Snow Angel, 8 p.m., free.
St. Luke's Episcopal Church: "Sunday Night Mic," w/ Roem Baur, 5 p.m., free.
Yoshi's San Francisco: Piers Faccini, Dom La Nena, 7 p.m., \$20-\$24.

JAZZ

Feinstein's at the Nikko: Paula West, 7 p.m., \$35-\$50.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Madrone Art Bar: "Sunday Sessions," 10 p.m., free.
SFJAZZ Center: Kate McGarry & Keith Ganz, in the Joe Henderson Lab, 5:30 & 7 p.m., \$25.
Zingari: Barbara Ochoa, 7:30 p.m., free.

BLUES

Biscuits and Blues: Jason King Band, 7:30 & 9:30 p.m., \$15.
Lou's Fish Shack: Sam Johnson, 4 p.m.
Saloon: King Perkoff, 4 p.m.; Silvia C, 9:30 p.m.
Swig: Sunday Blues Jam with Ed Ivey, 9 p.m.

MONDAY 17

ROCK

Bottom of the Hill: The Lawrence Arms, Nothington, Great Apes, 8 p.m., \$20.
Brick & Mortar Music Hall: Waters, Farallons, Mornings, 9 p.m., \$6.

DANCE

DNA Lounge: "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

JAZZ

Cafe Divine: Rob Reich, 7 p.m.
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.
Le Colonial: Le Jazz Hot, 7 p.m., free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8 p.m.
Zingari: Marilyn Cooney, 7:30 p.m., free.

BLUES

Chapel: Jeremy Spencer & Band, 8 p.m., \$22-\$25.
Saloon: The Bachelors, 9:30 p.m.

TUESDAY 18

ROCK

Amnesia: Bill Baird, Brova, The Dirty Snacks Ensemble, Beast Nest, 9 p.m.
Boom Boom Room: Island of Black & White,

Elbo Room

WED 2/12 9PM FREE	COMMUNE PRESENTS BONNIE AND THE BANG BANG OWL PAWS AND POPGANG DJs
THU 2/13 \$5 B4 10:30PM \$8 AFTER	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJs/HOSTS PLEASUREMAKER & SENOR OZ AND RESIDENT PERCUSSIONISTS
FRI 2/14 9PM \$15	DORNER VS TOOKIE TOUR HELLFYRE CLUB FEAT. BUSDRIVER, MILO, OPEN MIKE EAGLE, NOCANDO
SAT 2/15 10PM \$10	SPINNING 60S SOUL 45S SATURDAY NIGHT SOUL PARTY WITH DJs LUCKY, PAUL PAUL, AND PHENGREN OSWALD \$5 DISCOUNT IN SEMI-FORMAL ATTIRE
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TUE 2/18 9PM \$7	BWAX FAT TUESDAYS PRESENTS PORRETA ALL NIGHT FORRO PARTY FEAT. SEREIS DO PIFE (LIVE) PLUS DJ LUCIO K, DJ CARIOCA, MC PSHOT
WED 2/19 9PM \$5	ELBO ROOM PRESENTS PEACE CREEP (ALTERNATIVE TENTACLES) (RECORD RELEASE SHOW), FUTURE TWIN, BUFFALO TOOTH, COMEDIAN GEORGE CHEN, AND DJ JELLO BIAFRA (DEAD KENNEDYS)
THU 2/20	AFROLICIOUS
FRI 2/21	SADAT X, EL DA SENSEI, QWEL, MAKER
SAT 2/22	LA GENTE & THE CONGRESS
SUN 2/23	DUB MISSION: DJ SEP, DADDY SPLEECE

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MUSIC LISTINGS

Mosshead, Mondo Deco, 9:30 p.m., \$5.
Bottom of the Hill: The Lawrence Arms, Nothington, Great Apes, 8 p.m., \$20.
Chapel: Converse Rubber Tracks Live: Bl'ast!, Lecherous Gaze, Hot Lunch, 8 p.m., free with RSVP.
DNA Lounge: American Head Charge, Righteous Vendetta, Catharsis, 7 p.m., \$12-\$15.
El Rio: Foli, Animal Eyes, We Are the Men, 7 p.m., \$5.
Hemlock Tavern: Couches, Fish Breath, Command Control, 8:30 p.m., \$6.
Knockout: A Million Billion Dying Suns, The Tropics, Buzzmutt, 9:30 p.m., \$6.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Monarch: "Deep, Dark, and Dangerous," w/ Youngsta, Truth, Vilify, 10 p.m., \$15.
Otis: "Vibe," w/ Binkadink, 6 p.m., free.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.
Wish: "Tight," w/ DJs Michael May & Lito, 8 p.m.

JAZZ

Beach Chalet Brewery & Restaurant: Gerry Grosz Jazz Jam, 7 p.m.
Biscuits and Blues: The Robert Stewart Experience, 7:30 & 9:30 p.m., \$15.
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.
Revolution Cafe: West Side Jazz Club, 5 p.m., free; Panique, 8:30 p.m., free/donation.
Sheba Piano Lounge: Sharman Duran, 8 p.m.
Tupelo: Mal Sharpe's Big Money in Jazz Band, 6 p.m.
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30 p.m.
Yoshi's San Francisco: Tommy Igoo Big Band, 8 p.m., \$22.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho &

El de la Clave, 8:30 p.m., \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8 p.m., \$7-\$10.
Elbo Room: "Porreta!," w/ DJs Carioca & Lucio K, 9 p.m., \$7.
F8: "Underground Nomads," w/ rotating resident DJs Amar, Sep, Dulce Vita, & guests, 9 p.m., \$5.

EXPERIMENTAL

Center for New Music: sfSoundSalonSeries, w/ Natural Artefacts, Tim Perkis, Lucie Vitkova, 7:49 p.m., \$10-\$15.

SOUL

Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30 p.m., free. **SFBG**

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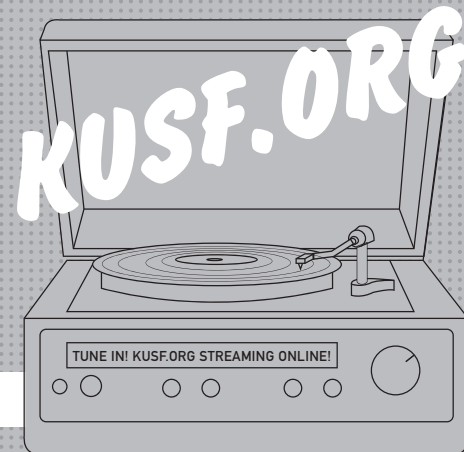
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~Richard Scheinin, San Jose Mercury News

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FATHER UBU
(DAVID SINAICO)
PREPS FOR BATTLE
IN *UBU ROI*.
PHOTO BY SARAH ROLAND

A feast for the nonsenses

..... Cutting Ball's *Ubu Roi* frolics in kitchen sink surrealism

BY ROBERT AVILA
arts@sfbg.com

THEATER Alfred Jarry's *Ubu Roi* is probably better known for its riotous Parisian opening (back in 1896) than for the play itself. The profanity it leveled against the city's crème de la crème, beginning with its famous opening incantation, "Merdre!" — not exactly a word but dirty-sounding enough to precipitate a violent revolt long before the final curtain — broke open the doors of the WC on so-called polite society. As it turned out, no one was really keen or able to close them again.

Jarry, a papa of Dada, died desperately poor and unknown a decade later, but his work and life remained an inspiration and touchstone to the avant-garde. Indeed, his best known work, *Ubu Roi*, is an absurdist play *avant la lettre*, as the French say, anticipating the luminous assaults on convention by Beckett, Ionesco, Dürrenmatt, Albee, Havel, and others. Ultimately, it is surely *Ubu's* willful nonsense — a refusal to accept the strictures not just of traditional drama, or the mores of the time, but of the very sense of reality propagated and regimented by the dominant society — that made the play (and Jarry) so deeply offensive to most, and so deeply exciting to some.

Still, it isn't clear what the merits of a play like *Ubu* might be for a contemporary audience, culturally steeped in merdre of all kinds and pretty blasé about it. The Cutting Ball Theater's current production, based on a new translation by artistic director Rob Melrose, offers some

tantalizing suggestions in its detailed take on Jarry's comical excesses. Helmed by Moscow-born, Baltimore-based director Yuri Urnov, the dream world of the play comes slyly refracted through a decidedly contemporary San Francisco lens, in the form of a sleekly stylish modern-day kitchen (designed by Cutting Ball associate Michael Locher), in and from which all the action arises.

Arranged in the semi-round, with the audience on three sides, the kitchen setting makes an immediate sense as the center of the gluttonous bourgeois world, and not least because the playful dialogue, alternately grand and obtuse, suggests it already with its saucy mixing of food and fecal language. Urnov and cast have great fun in exploring the place, manipulating the mobile islands and cabinets, searching out its nooks and corners, and reveling in the foodie possibilities it presents (to the occasional light splattering of those audience members seated nearest).

Played with a robust appetite, devil-may-care insouciance, and artful humor by Cutting Ball's David Sinaiko, the titular Father Ubu is a scatological rogue, a loving husband, a pitiless plotter, and naturally enough an esteemed state official: high-ranking officer and right hand to Polish King Wenceslas (a duly puffed up William Boynton). In the role of Lady Macbeth to her too contented, weak-livered husband, Mother Ubu (played with a persuasive mix of impetuous greed and voluptuous innocence by Ponder Goddard) convinces him to set his sights a little higher than the refrigerator. Ubu soon

obliges, drawing a small band of conspirators (ensemble members Boynton, Nathaniel Justiniano, Marilet Martinez, and Andrew P. Quick) into his gamesmanship — with help from Mother Ubu, who anoints each co-conspirator solemnly with a dash of water from the tip of a toilet brush.

The coup succeeds initially but things soon go awry, as the deposed Queen (a scrappy Martinez) and her intrepid son, the heretofore sulky Bougrellas (a bounding, amusingly campy Justiniano), fight back.

While the kitchen theme develops rather organically (if also in unexpected ways) from the text, it also stands as a kind of stylistic conceit — a small but deliberate dose of realism in a fantastical comedy of outrageous, yet also domestic, proportions. Its surfaces may shine with the absurdity of a geopolitical food fight, but the motivations and details of the plot are very much in sync with an everyday ruthlessness and regret.

Meanwhile, the plot itself fractures by the second half of the play, as things get truly surreal, abandoning all pretense to linear storytelling. This tonal and aesthetic shift comes nicely registered in the flexible playing style, as Father and Mother Ubu discover they have inherited a realm after all — one they would have thought unreal only a short time before. **SFBG**

UBU ROI

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Charting the flow

..... Aszure Barton and Hilary Palanza showcase the power of unpredictability

BY RITA FELCIANO
arts@sfbg.com

DANCE Though I missed the beginning of Aszure Barton's gently appealing *Awáa* — I have trouble with 7:30pm curtains — it was easy to be drawn into her fluidly changing world, in which invisible currents propelled dancers to either give into or work against them. It's an intimate work, rich with evocative details, fabulously danced by six men and Lara Barclay. Much appreciated were Barton's touches of humor, but after a time I longed for a stronger underpinning for all this danced lushness.

In *Awáa*, water is an element that gives life to the planet — but also, in the form of the female of the species, births its inhabitants. You see primitive creatures slithering at the bottom of the sea, and a minute later a human face stares at you from inside a “womb.” Most ingeniously Barton shows water as a force that affects and shapes the body much the way wind alters vegetation.

Burke Brown's ingenious lighting and stage design place the dancers in semidarkness, where visibility often is poor yet periodically penetrated by a beam of light. In a gorgeous sunlit solo, William Briscoe has rivulets of movement run through his impressively sculptured torso until he reaches for what could be a tear, plays with it, and gently lets it go.

Awáa also seemed to explore self-definition within an unstable environment. Some of the most intriguing dancing took place close to the floor. Something pulled dancers to the bottom where they let go of each other and appeared to melt back into the earth. Upright, they tried to find balance, were yanked sideways, or sucked into deep pliés. Their knees gave out, and they scooted on their bottoms like babies not yet able to walk. The finely boned Thomas House tried to dive upward; others buoyantly walked on the tips of their toes like would-be ballerinas in a pool.

Unisons provided a sense of stability. A body-slapping



Africanist trio swelled and waned. A circle of stretching arms suggested prayer until gravity pulled the torsos backward.

In perhaps *Awáa*'s most intricate segment, a separation duet, Barclay and Tobin Del Cuore crawled over each other, desperately trying to stay together. As the eternal mother she had a lot of hugging, carrying, and embracing to do. But Barton's lightened the concept with a hilarious centipede's procession of progressively advanced pregnancies. In a tit-for-tat comedy act Barclay asserted herself over two obstreperous “toddlers,” who scooted on their toes like windup toys. Grown up, they grabbed, threw, and dragged her to their hearts content.

CHOOSE YOUR OWN ADVENTURE

At the Garage, fertile ground for much new dance, Hilary Palanza showed *Close*, a fascinating, well-performed collection of six multiple-choice choreographies. Included were duets, a solo, and two quartets. Before intermission, the pieces — some of them quite short but very different from each other — were performed in silence. After each one, the audience chose what

kind of version of this work they would like to see again.

Watching a dance, you always wonder about what you are seeing. What's happening? Where is this going? How do these people relate to each other?

These questions become particularly acute when no helpful clues such as costumes, set, music, lighting are provided.

In this program, intermission was tallying time after which

the “winners” returned. What we saw was exactly the same choreography performed to music, indirectly chosen by the audience. Music has this wonderful ability to stand on its own against (or if you like, in conjunction with) dance. The simple idea of adding sound to movement illuminated what we had seen before in sometimes quite unexpected ways.

In two duets, its partners revolving back-to-back, one of the dancers got ceremoniously stripped of layers of clothing while the other tried to put them back on. It could have been foreplay, an act of aggression, or mechanical dolls gone awry. The exuberant marching band score with its regular beat turned the whole thing into a comedy act.

In her solo, a black-clad Angela Mazziotta looked like a widow in mourning who finally had to step away. The sound score of a rainstorm didn't counteract the dancer's inner turmoil, but added a potent metaphor that enhanced the choreography.

Not everything worked as well. Two different kinds of athleticisms by Eric Garcia and Colin Epstein elicited a fairly predictable stadium crowd's cheering. But what if the audience's choice instead of “athletic” had been “religious, intense” or “outer space, heady?”

Perhaps the most illuminating was a mysterious duet between the eclectically trained Garcia and the ballet-modern dancer Nina Saraceno. She would walk away from him but yet pursue him. What was going on? Johnny Cash's “Hurt” had one answer. Instead of “honest” we could have chosen “airy, ethereal.”

Also performing were Caitlin Hafer and Barb Lankamp. *Close* will be part of Summer Performance Festival 7, July 16-20 at ODC Theater — perhaps looking and sounding quite differently. **SFBG**

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ARTS + CULTURE STAGE LISTINGS



HAROLD HILL (AIDAN PARK) AND THE RIVER CITY ALL BOYS BAND PERFORM IN BERKELEY PLAYHOUSE'S PRODUCTION OF MEREDITH WILLSON'S *THE MUSIC MAN*. PHOTO BY KEN LEVIN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Children Are Forever (All Sales are Final!) Stage Werx Theatre, 446 Valencia, SF; www.brownpapertickets.com. \$15. Previews Fri/14, 8pm. Opens Sat/15, 8pm. Runs Fri-Sat, 8pm. Through March 22. W. Kamau Bell directs Julia Jackson in her solo show about adoption.

Napoli! ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$10-120. Previews Wed/12-Sat/15 and Tue/18, 8pm (also Sat/15, 2pm); Sun/16, 7pm. Opens Feb 19, 8pm. Runs Wed-Sat, 8pm (also Sat, 2pm); Sun, 2pm; Tue, 7pm (March 4, show at 8pm). Through March 9. American Conservatory Theater performs a new translation of Eduardo de Filippo's poignant Italian comedy.

BAY AREA

A Maze Ashby Stage, 1901 Ashby, Berk; www.justtheater.org. \$20-25. Previews Fri/14-Sat/15, 8pm. Opens Sun/16, 5pm. Runs Wed-Sat, 8pm; Sun, 5pm. Through March 9. Shotgun Players present Just Theater's production of Rob Handel's kaleidoscopic comedy.

The Music Man Julia Morgan Theater, 2640 College, Berk; www.berkeleyplayhouse.org. \$17-60. Previews Thu/13, 7pm and Sat/15, 1pm. Opens Sat/15, 6pm. Runs Fri and March 20, 7pm; Sat, 1 and 6pm; Sun, noon and 5pm. Through March 23. There's trouble in River City! See it unfold amid all those trombones at Berkeley Playhouse.

ONGOING

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm (March 2, performance at 2pm; March 9, performance will be a reading of Charlie Varon's *Fish Sisters*). Through March 16. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

Hir Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$20-60. Wed-Sat, 8pm (additional show Feb 19, 2:30pm); Sun, 2:30pm. Through Feb 23. Magic Theatre presents the world premiere of Taylor Mac's comedic drama about a woman determined to help her two wayward children succeed, while stretching the boundaries of her own gender identity.

Indian Summer Exit Theatre, 156 Eddy, SF; www.vehavemet.org. \$20-40. Thu-Sat, 8pm. Through March 1. Multi Ethnic Theater performs Charles Johnson's new comedy drama set in the

racially-divided South, circa the 1980s.

Jerusalem San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun/16, 2pm. Through March 8. SF Playhouse presents the West Coast premiere of English playwright Jez Butterworth's West End and Broadway hit, a three-act revel led by a larger-than-life rebel, a stout boozed-up drug-dealer, habitual fabulist, and latter-day Digger of sorts named Johnny "Rooster" Byron (Brian Dykstra). The dominion of this Falstaffian giant is the English countryside outside his squalid trailer door, not far from Stonehenge, where he seems to incarnate a rather dissipated version of an ancient English independence, like one of the great mythical beings of rural lore. Aptly enough, it's Saint George's Day, the feast day of England's national saint, but it's not all a party this time around. Authorities have issued a final 24-hour eviction notice on Rooster's tin door; there are luxury apartments in the works; and there's concern in town about the underage teens who flock to Rooster like so many fledglings — one, in particular, has gone missing: Phaedra (Julia Belanoff), who we see at the very outset of the play donning a fairy costume and singing the title song, based on the Blake poem and England's unofficial national anthem. The next 24 hours will be either the breaking point or the apotheosis for all Rooster has made himself out to be. In Butterworth's big-eyed comedy, we are meant to feel a stake in this outcome whether we actually like Rooster or not — his independence, the scope of his life and vision, suggests the outer limit of possibility in an ever more disciplined and circumscribed world. Director Bill English (who also designed the impressive bucolic-trailer-park set) and his large cast (which includes a strong Ian Scott McGregor as longtime Rooster sidekick, Ginger) dive into the comedy with gusto. But somehow the drama, the larger stakes in the storyline, falls short. A certain requisite intensity and momentum are only fitfully achieved. Dykstra, as the expansive antihero, has the biggest burden here. And while he has an appealing swagger throughout, his wayward brogue and unconvincing bellicosity undercut the culmination of the play's (admittedly somewhat overwrought) mythopoetic proportions. (Avila)

"The Love Edition: Love Bytes" Bindlestiff Studio, 185 Sixth St, SF; facebook.com/TheLoveEdition. \$10-20. Thu-Sat, 8pm. Through Feb 22. Bindlestiff performs six different tales about online dating, loneliness in the cyber age, Google stalking, and other modern-day matters of the heart.

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Through March 15. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."

The Oy of Sex Marsh San Francisco, 1062

Valencia, SF; www.themarsh.org. \$20-100. Sat, 5pm. Extended through Feb 22. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.

The Paris Letter New Conservatory Theater Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Feb 23. New Conservatory Theatre Center performs Jon Robin Baitz's tale of a Wall Street powerhouse desperately trying to keep his sexual identity a secret.

The Pornographer's Daughter Z Below, 470 Florida, SF; www.zspace.org. \$32. Thu/13-Sat/15, 8pm (also Sat/15, 10:30pm); Sun/16, 5pm. Liberty Bradford Mitchell was a good kid growing up, and a pretty innocent one — probably more than you would expect given her proximity to the family business, the veritable empire of porn founded and run by her father and uncle, San Francisco legends Artie and Jim Mitchell. Now in her 40s and a mother of her own, Mitchell proves a likeably earthy presence if a less-then-compelling actor-playwright in her new one-woman show, directed by Michael T. Weiss, a firsthand account of growing up in San Francisco's first family of raunch. The material here is rich to say the least, but Mitchell's filial narrative lens is only intermittently effective. (Avila)

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through March 1. Brian Copeland's fourth solo show takes on "privilege, murder, and sausage."

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Extended through March 1. D'Arcy Drollinger is Champagne White, bodacious blonde innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman (with high-flying choreography by John Paolillo, Drollinger, and Matthew Martin), this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasysf.com. \$60-90 (add-ons: casino chips, \$5; dance lessons, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Through March 15. Boxcar Theatre presents Nick A. Olivero's re-creation of a Prohibition-era saloon, resulting in an "immersive theatrical experience involving more than 35 actors, singers, and musicians."

Ubu Roi Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through Feb 23. Cutting Ball Theater performs Alfred Jarry's avant-garde parody of Shakespeare's *Macbeth*, presented in a new translation by Cutting Ball artistic director Rob Melrose. **SFBG**



GUARDIAN PHOTOS BY AMANDA RHODES

BY REBECCA BOWE
rebecca@sfbg.com

CULTURE Diishan Imira grew up in Oakland, attended school in Virginia, studied in Paris, learned to speak Mandarin in China, and briefly worked in Ethiopia. Throughout his travels, he taught himself to pick up on phrases and cues that would help him break through cultural barriers. Oddly enough, those skills proved most valuable after he returned to the Bay Area — and became one of a very small number of African American entrepreneurs to try and break into Silicon Valley's tech sector.

Silicon Valley insiders might insist that they inhabit a "meritocracy" offering opportunity to anyone with a viable idea for a tech company. But it's not as if just anyone can walk through that door — funders are only interested in meeting with people their peers can vouch for.

And by the time an entrepreneur gets to the stage of courting venture capitalists, they've entered a world predominantly controlled by a single narrow demographic. "The majority are old white men," Imira says.

Conveying his idea to them was all the more difficult given the basis of his idea for a tech company: hair extensions.

"It's like, hair extensions? Black people? Black hair extensions? There's a disconnect of people relating," Imira says. "I had someone say: 'I don't know any black women.'" Another admitted he had never once set foot in Oakland.

Turns out, hair extensions aren't cheap — yet women who style their hair with them might shell out for the products three or four times a year, and African Americans are estimated to spend a total of \$10 billion annually on hair products, three times as much as other demographics.

Imira told the Bay Guardian that his company, called Mayvenn, seeks to tap into that market while solving a problem that he says has long been contentious in the African American community.

Ever notice those corner beauty

Cultural disconnect

Black entrepreneurs have a harder time gaining traction in Silicon Valley

supply stores that sell hair extensions? "They're in every black neighborhood pretty much in the country," Imira says. "There are over 10,000 beauty supply stores. Less than eight percent of them are owned by any African Americans."

At the same time, "less than five percent of any black hair salons have any retail component of their business," Imira adds.

The idea behind his tech company is to give stylists the option of selling hair extensions to their customers directly, allowing them to earn a commission and boost their earnings. Nationwide, the average salary of a hair stylist hovers around \$24,000 a year. Hairdressers are predominantly women, who earn less than men on average across all demographics.

"Each hair stylist gets an e-commerce website," explains Imira, noting that he has hair stylists in his family. "Usually the stylist would say, go to the beauty supply store, buy this, and bring it to me. Instead of sending her customer somewhere else to buy the product, she sends the customer to her website." The commission runs on a scale of somewhere around 15 to 30 percent (the typical price is \$50 to \$100, he says).

Mayvenn buys the extensions directly from China, and ships them to stylists when they place orders. The hair itself is predominantly from India, he says. "People cut off their hair for religious ceremonies at Hindu temples," he explains. "They make a pilgrimage and then shave off their hair." Factories also purchase "fallen hair," the leftover cuttings from beauty salons.

To get funding, Imira attended tech events, participated in pitch

contests, and tried to learn all the right things to say. "To me, Silicon Valley is a culture," he says. "Trying to raise money there and get traction with investors is a cultural thing. There are unsaid cultural rules of what's going on."

Investors tend to have "a herd mentality. It was far more of an emotional thing than it was logic and numbers."

Monique Woodard created a network called Black Founders to try and lend support to African American entrepreneurs wanting to break into tech. "A lot of startups by black entrepreneurs just don't get funded," she says. "As someone who's been in technology, and came to San Francisco, and didn't see a real community around black entrepreneurs, I really wanted to start something that would address that."

Woodard's organization has hosted hackathons in Atlanta, and routinely holds workshops for African American entrepreneurs in the Bay Area. "You can be a great entrepreneur without having gone to Stanford, MIT, or Harvard," she says. But "even black entrepreneurs who have gone to those schools often don't have the network that a white Stanford graduate has."

Despite this cultural disconnect, studies show that African Americans are major users of social media, giving rise to things like the growing virtual community Black Twitter.

Imira managed to get funding after partnering with a co-founder who had the right connections, and Mayvenn was even accepted into a prestigious accelerator. Now, the company has stylists "everywhere African Americans are densely populated," Imira says.

But breaking into the insular tech sector as a black entrepreneur with a company targeting black customers is a rare feat in Silicon Valley, land of rich white guys.

"I think there's just sort of like a cultural blind spot," Imira says. "People say they want to solve problems. But there are different problems that relate to different types of cultures." **SFBG**

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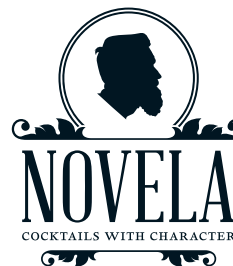


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ARTS + CULTURE ON THE CHEAP

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WEDNESDAY 12

Black History Month programs San Francisco Maritime National Historical Park, aboard the *Balclutha*, Hyde St Pier, and in the Visitor Center, 499 Jefferson, SF; nps.gov/safr. Daily throughout Feb (9:30am-5pm in the Visitor Center, free): "African Americans in the Maritime Trades: A Photographic Exhibition." Sat/15-Sun/16 (3pm in the Visitor Center, free): "The Saga of Captain William Shorey," slide lecture. Sun/16 and Feb 23 (2:15pm aboard the *Balclutha*, \$5): "The Great Migration in Alaska: African Americans, the Alaska Packers Association, and the Politics of Race at Sea, 1896-1929," interactive program. Feb 22 (1-1:45pm aboard the *Balclutha*, \$5): "Chanteys: The African American and Caribbean Connection," musical program.

Habitot Children's Museum Valentine Play Date

Habitot Children's Museum, 2065 Kittredge, Berk; www.habitot.org. Children with special needs and their families are invited to this free afternoon of hands-on, safe, and accessible fun at the museum.

Cecile Pineda Latino Hispanic Community Room, San Francisco Main Library, 100 Larkin, SF; www.sfpl.org. 6:30pm, free. The Neustadt International Prize for Literature nominee, also a noted anti-war activist, reads from her award-winning first novel, *Face*.

San Francisco Middle School Science Fair

Randall Museum, 199 Museum Wy, SF; www.randallmuseum.org. On display through Feb 21; museum hours Tue-Sat, 10am-5pm. Free. Check out all the exhibits in the 32nd annual fair, with participants hailing from 30 local public and private schools. The 200 projects on display are chosen from 4,000 total entries, with prizes going to the top three winners in each grade. Sat/15, 10am-2pm, visit the "Science Fair Fest," celebrating the fair and engaging in interactive science experiments.

THURSDAY 13

Falu Bakrania Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from *Bhangra and Asian Underground: South Asian Music and the Politics of Belonging in Britain*.

Eileen Cronin Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author reads from *Mermaid: A Memoir of Resilience*. "Curator's Talk with Professor Al Camarillo" California Historical Society, 678 Mission, SF; www.californiahistoricalsociety.org. 6-8pm, \$5. The curator and Stanford university prof discusses the exhibit "Juana Briones y Su California: Pionera, Fundadora, Curandera," as well as the life and legacy of its subject.

"Ricky Vincent: Party Music: The Inside Story of the Black Panthers' Band" Humanist Hall, 390 27th St, Oakl; www.humanisthall.org. 7:30pm, \$15. With hip-hop historian Davey D, Marcus Books proprietor Blanche Richardson, original Black Panthers, and others.

"Valentine's Day from Cleis Press" Books Inc., 2275 Market, SF; www.booksinc.net.

7:30pm, free. The veteran LGBT publisher visits the indie bookseller for a night of reading and romance, with authors Felice Picano, Lewis DeSimone, and Rob Rosen, plus the releases of the *Best Gay Romance 2014* and *Best Gay Erotica 2014* anthologies.

FRIDAY 14

Mass wedding Downtown Berkeley BART Plaza, Berk; www.downtownberkeley.com. 5pm, free. Any and all couples (queer and straight, as long as you have your IDs and a valid marriage license) can get hitched at this mass wedding to celebrate Valentine's Day and the end of Prop 8 and DOMA; three couples will win a mini honeymoon package for dinner, hotel, theater tickets, and more Berkeley-centric gifts. Yes, there will be cake.

SATURDAY 15

Chinese New Year Spring Festival Chinese Culture Center, 750 Kearny, Third Flr, SF; www.c-c-c.org. 11am-3pm, free. This year's theme, "Old School/New School," is embodied by performances by Starr King Elementary

School students and Pacific Wushu, as well as China Dance Theater, traditional lion dancing, calligraphy art activities, and more. Make sure to visit the exhibit *Between Modern and Contemporary: Fong Chung-ray*, highlighting the work of the abstract art pioneer.

"Oakland Art Murmur's Third Saturday Guided Gallery District Tour: Developing a Critical Eye"

Meet at Manna Gallery, 473 25th St, Oakl; oaklandartmurmur.org/walking-tours. 2-4pm, free. Free guided walking tour of several galleries in Uptown Oakland.

"Valentine's Day Weekend at Playland-Not-at-the-Beach"

Playland-Not-at-the-Beach, 10979 San Pablo, El Cerrito; www.playland-not-at-the-beach.org. Sat/15-Mon/17, 10am-5pm. \$10-15.

Special Valentine's-themed games and prizes in addition to all of the arcade's usual attractions: pinball, amusement devices, penny arcades, and more.

SUNDAY 16

"Ex Postal Facto Lectures" Koret Auditorium, San Francisco Main Library, 100 Larkin, SF; www.sfpl.org. 1-4:30pm, free. Correspondence art is the topic of this lecture series, with panels entitled "The History of West Coast Mail Art" and "Artstamps and Their Makers: Seeing the World in Miniature," plus a reception and "passport stamping." Participants include artists Lowell Darling, Leslie Caldera, Carl Chew, and Anna Banana, as well as James Cline, James Felter, Harley, and Ginny Lloyd.

TUESDAY 18

"Capp Street Project's 30th Birthday Party"

CCA Wattis Institute for Contemporary Arts, 350 Kansas, SF; www.wattis.org. 8pm, free. Celebrate the groundbreaking visual-arts residency program Capp Street Project with 1980s jams, a display of custom-crafted piñatas by Capp Street alum, and more.

Peter Mountford Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from *The Dismal Science* and discusses his work with Peter Orner. **SFBG**



MICHAEL YORK HAND-PICKED *ENGLAND MADE ME* (1973) FOR HIS IN-PERSON TRIBUTE.

England made him

..... A Michael York tribute highlights this year's Mostly British Film Festival

BY DENNIS HARVEY
arts@sfbg.com

FILM Swinging London had a brief, faddish life in movies in terms of actual representation, far more fleeting than its influences on music or fashion. But the general cultural shift it signaled did bring some lasting changes to English cinema, notably a new kind of leading man — the period's celebration of youth and dandyism made it OK for men onscreen to be coltish, vulnerable, androgynously attractive. The prime specimen was Michael York, unabashedly pretty and a bit of a toff — certainly no working-class rough like Angry Young Men Albert Finney or Michael Caine.

The Oxford grad joined Olivier's National Theatre in 1965, getting cast in a production directed by Franco Zeffirelli, who then put him in his filmed hits *The Taming of the Shrew* (1967) and *Romeo and Juliet* (1968). But it wasn't until 1972 that he was seen by everyone as the Christopher Isherwood figure in Bob Fosse's exceptionally sharp *Cabaret*, the Broadway musical drawn from that author's fictionalized memoir. Never mind that he (nor Liza Minnelli, for that matter) would never really be a box-office star; as a name, he was made.

York had a good run through the 1970s. He was D'Artagnan in Richard Lester's *Musketeer* films (1973 and '74), the titular tunic-wearer in 1976's *Logan's Run*, among the stars committing *Murder on the Orient Express* (1974), John the Baptist in Zeffirelli's 1977 TV miniseries *Jesus of Nazareth*, and straight man in both *The Last Remake of Beau Geste* and the hardly-last *Island of Dr. Moreau* remake (both 1977).

But the favorite film he's chosen for his in-person tribute this Saturday at SF's Mostly British Film Festival is comparatively little-remembered. You could view 1973's *England Made Me* as riding the coat-tails of *Cabaret* — after all, here he is again as another affable, genteel but cash-poor temporary English émigré to Germany just as the Weimer era is getting tramped by the stormtrooper boots of National Socialism. But the Graham Greene source material (first published in 1935) is strong stuff, intelligently handled by director and co-adaptor Peter Duffell.

York's Tony Farrant is a pleasant,

callow young failure, hopeless at any endeavor that might pay the bills. Having lost yet another job (this time in the Far East), he blows into Berlin to visit Kate (Hildegard Neil), the sister whose queasily inappropriate affections he's oblivious enough not to have recognized as such, yet. She's ensconced herself as mistress and second-in-command to Krogh (Peter Finch), international financial titan skating on thin ice amid Hitler's increasingly nationalistic economic policies.



Once again in need of employment, Tony looks to get fixed up by big sis — in fact, his pleasing, sociable English manners could be quite useful to a man as brilliant yet uneasy with people as Krogh. Then again, his gabby naiveté could also jinx matters much bigger than he grasps. It's inevitable in Greene's universe that cruel fate should choose the least guilty party in a web of corrupt intrigue to fall upon, like an anvil from a rooftop.

The role could hardly fall more squarely in York's comfort zone. Yet it would be a mistake to take the seeming ease with which he delivers Tony's very easy personality as anything less than very deft work. No wonder it's a personal favorite — you can sense his engagement in a hundred fresh, surprising, perfectly in-character touches.

After his Seventies peak, York remained busy. But his type began working against him — an ingenue's worst enemy (even a male one's) is the onslaught of age — and he didn't transition as well as some peers to character roles. He slid down the ranks via such odd stints as a short run on *Dynasty* knockoff *Knots Landing* and playing Dario Argento's *Phantom of Death* in 1988 (the director saving the word "opera" for a later movie). Eventually he was seldom used save to personify old-school Englishness as a joke or fossil, whether visibly (as Basil Exposition in the *Austin Powers* series) or as a voice actor (as a Transformer, in *Star Wars* and *Batman* cartoons, video

games, audio books, etc.) In recent years he's also written several well-received memoirs and lectured extensively on acting Shakespeare.

England Made Me is not the only older film in Mostly British this year, though it's the only one that comes with a living star in person. No one will be resuscitating the recently deceased Peter O'Toole, memorialized with a screening of 1982's *My Favorite Year*; nor will there be any thawing for Richard Burton as *The Spy Who Came in From the Cold*, 1965's faithfully bleak adaptation of John le Carré's breakthrough novel. The latter film plays a "British noir night" with Stephen Frears' bizarre and rather brilliant 1984 *The Hit*.

Otherwise the focus, as usual, is on new (or new-ish) films from the UK and beyond. Some have already played theatrically here, like Neil Jordan's middling vampire opus *Byzantium* (2012), Beatles-related documentary *Good Ol' Freda* (2013), and Michael Winterbottom's biopic about the UK's sultan of 1960s and '70s smut, *The Look of Love* (2013).

Coming soon to theaters — sooner still if you catch them as part of the festival — are director Roger Michell and writer Hanif Kureishi's excellent seriocomic *Le Week-End*, as well as Mumbai-set *The Lunchbox*. Speaking of the colonies, outback thriller *Mystery Road* and kidnapping drama *Last Dance* represent Australia.

If you appreciated Will Forte's turn in *Nebraska* (2013), it's worth seeing *Run & Jump*, in which he's equally effective as an American doctor whose emotions unfreeze while doing research in Ireland — also the setting for *Stay*, a drearier piece distinguished by Aidan Quinn's fine take on the stereotypical Irish rascally charmer. *What Richard Did* is a quietly intriguing melodrama about middle-class teenagers shaken by the aftermath of a fight outside a house party. Farther down the socioeconomic scale, Clío Barnard's *The Selfish Giant* offers a portrait of children involved in petty crimes that's as potent as the best of Ken Loach or the Dardennes. **SFBG**

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FILM

TIM JENISON DISCOVERS A MISTAKE IN VERMEER'S *THE MUSIC LESSON*.

PHOTO BY SHANE F. KELLY



Masterpiece theater

In 'Tim's Vermeer,' an inventor re-creates a priceless artwork using paint — and technology

BY CHERYL EDDY
cheryl@sfbg.com

FILM "I'm not a painter," admits Tim Jenison at the start of *Tim's Vermeer*. He is, however, an inventor, a technology whiz specializing in video engineering, a self-made multimillionaire, and possessed of astonishing amounts of determination and focus. Add a bone-dry sense of humor and he's the perfect documentary subject for magicians and noted skeptics Penn & Teller (longtime Jenison pal Penn "hosts," while Teller directs), who capture his multi-year quest to "paint a Vermeer."

What now? Yep, you read that right: Inspired by artist David Hockney's book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, Jenison became interested in the theory that 17th century painters used lenses and mirrors, or a camera obscura (a device familiar to anyone who's ever been to San Francisco's Cliff House), to help create their remarkably realistic works. He was especially taken with Vermeer, famous for works like *Girl with a Pearl Earring* (1665), feeling a "geek kinship" with someone who was able to apply paint to canvas and make it look like a video image. It took some trial-and-error (and one great bathtub "Eureka!" moment), but Jenison soon figured out a way that would allow him — someone who barely knew how to hold a brush — to transform an old photograph into a strikingly Vermeer-like oil painting.

From the film's early moments, it's apparent that

Jenison, who can fix anything and is obsessed with knowing how things work, is of the "go big or go home" school of thought. Witness his comically giant pipe organ — constructed of organs scavenged from multiple churches — which he plays using self-taught skills gleaned from careful study of a player piano he restored during his Iowa childhood. So when he decides to paint a Vermeer, specifically *The Music Lesson* (1662-65), he refuses to half step in any way, declaring that he'll only use materials Vermeer would have had access to. He'll grind his own pigments and glass lenses, and construct an *exact* replica of the room in Vermeer's house where the painting was made.

A trip to Delft, Netherlands, is arranged, with time spent studying the light, architecture, layout of Vermeer's studio, period-appropriate furniture and pottery, and Dutch (he eventually learns to read Dutch). He also jaunts to London to discuss the project with Hockney ("It's very clever!" the esteemed painter chuckles over Jenison's technique), and catch a glimpse of the original painting, concealed from public eyes deep within Buckingham Palace.

Back in the San Antonio warehouse he plans to transform into Vermeer 2.0, he chats with Philip Steadman, like-minded author of *Vermeer's Camera: Uncovering the Truth Behind the Masterpieces*, a book Steadman says caused "great anguish" among historians. It was controversial, he notes, to suggest that Vermeer didn't just grab a brush and paint what he

saw; this "alternate history" challenges the common perception of how an Old Master worked. But technology creeps into every aspect of Jenison's project, with both uber-modern sophistication (3D computer modeling to make sure the proportions of his "music room" exactly match the original painting) and 1600s flair, as Jenison stares into the humble mirror that allows him to replicate his subject on canvas.

Jenison's attention to detail is staggering: a montage compresses the 200-plus days spent assembling each piece of the room by hand. When the actual painting finally begins, the movie is two-thirds over — a smart filmmaking choice, since as Jenison, ever the jokester, admits, "This project is a lot like watching paint dry." In many of these scenes, Jenison films himself laboring over the work's many tiny, precise details, including individual stitches on a rug.

Slow moments aside, *Tim's Vermeer* is otherwise briskly propelled by the insatiable curiosity of the man at its center. Jenison's finished work offers more proof than any theory ever could about how 17th century artists were able to "paint with light" so realistically, but it avoids concluding that Vermeer was more machine than artist. Instead, it offers a clear challenge to anyone who subscribes to the modern notion that "art and technology should never meet." Why shouldn't they, when the end results are so sublime? **SFBG**

TIM'S VERMEER opens Fri/14 in San Francisco.



Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

About Last Night First remake of the week: a do-over of the 1986 ensemble rom-com, based (like the earlier film) on a David Mamet play. This version stars Kevin Hart, Regina Hall, Michael Ealy, and Joy Bryant. (1:40)
Beijing Love Story Writer-director-star Chen Sicheng adapts his 2012 Chinese TV series, adding movie stars Carina Lau and Tony Leung Ka-fai to the cast to up the big-screen wattage. The film follows an array of couples, starting with Chen and real-life wife Shen Yan as a young couple forced to make some hard choices after an unplanned pregnancy. “What’s love? It’s like a ghost. Everyone’s heard of it, nobody’s seen it,” the reluctant father-to-be’s cynical friend tells him. Said friend has been hitched for years; the film’s next storyline follows what happens when his wife finds out he’s been cheating (as it turns out, she has some secrets of her own). At one point, the action shifts from Beijing to Greece (for the Lau-Leung segment), before returning to the city for a teenage love story involving a cello prodigy who wants to compete on TV, and a boy who can “see auras,” among other fanciful talents. Finally, an elderly man embarks on a series of blind dates, looking for a second chance at love, with a twist that’s obvious to anyone who’s ever seen a rom-com before. By the time this flowery Valentine’s card of a movie reaches its melodramatic conclusion, it’s abundantly clear that Chen knows his target audience — see: the film’s multiple *Titanic* (1997) references — and that he’s a huge fan of the romance genre himself. Well, ‘tis the season. (2:02) *Metreon*.
Endless Love Second remake of the week: a do-over of Franco Zeffirelli’s adaptation of Scott Spencer’s young-adult-love-gone-awry novel. (1:44) *Shattuck*.
Like Father, Like Son A yuppie Tokyo couple are raising their only child in workaholic dad’s image, applying the pressure to excel at an early age. Imagine their distress when the hospital phones with some unpleasant news: It has only just been learned that a nurse mixed up their baby with another, with the result that both families have been raising the “wrong” children these six years. Polite, forced interaction with the other clan — a larger nuclear unit as warm, disorganized, and financially hapless as the first is formal, regimented and upwardly mobile — reveals that both sides have something to learn about parenting. This latest from Japanese master Hirokazu Koreeda (1998’s *After Life*, 2004’s *Nobody Knows*, 2008’s *Still Walking*) is, as usual, low-key, beautifully observed, and in the end deeply moving. (2:01) *Shattuck*, *Opera Plaza*. (Harvey)
Lovers of Eternity Other Cinema’s latest season

opens with something truly special: a new Kuchar Brothers movie. Well, not exactly “new” — that would be difficult, as SF’s own beloved George is with us no more — but one that, incredibly, has never been seen on the West Coast before. *Lovers of Eternity* (1964) is a half hour color “camp treasure” recently transferred to 16mm from a sole surviving 8mm print. No clue what the cast or content is, but having been made when the Bronx bros were 22 years old, just before they stopped directing as a team, how could it *not* be genius? The bill will also include Mike Kuchar in person presenting his 1966 *The Secret of Wendel Samson*, starring Pop artist Red Grooms, George, and Kuchar staples including Donna Kerness and Bob Cowan; plus his brand-new *Soulmates*. There will also be miscellany including “an orgy of erotic romps” and “psychedelic smut.” Valentine’s Day was for lovers; at this Sat/15 event, get retro-sleazy. More info at www.othercinema.com. *Artists’ Television Access*. (Harvey)
Robocop Third remake of the week is of the uber-violent 1987 sci-fi classic. Step away from the Verhoeven, Hollywood do-over machine! (1:50) *Presidio*.
Tim’s Vermeer See “Masterpiece Theater.” (1:20) *Embarcadero*.
Winter’s Tale Akiva Goldsman (Oscar-winning screenwriter of 2001’s *A Beautiful Mind*) directs Colin Farrell, Jessica Brown Findlay, Russell Crowe, and Jennifer Connelly in this adaptation of Mark Halprin’s supernatural romance. (1:58) *Four Star*, *Presidio*.

ONGOING

American Hustle David O. Russell’s *American Hustle* is like a lot of things you’ve seen before — put in a blender, so the results are too smooth to feel blatantly derivative, though here and there you taste a little *Boogie Nights* (1997), *Goodfellas* (1990), or whatever. Loosely based on the Abscam FBI sting-scandal of the late 1970s and early ‘80s (an opening title snarks “Some of this actually happened”), *Hustle* is a screwball crime caper almost entirely populated by petty schemers with big ideas almost certain to blow up in their faces. It’s love, or something, at first sight for Irving Rosenfeld (Christian Bale) and Sydney Prosser (Amy Adams), who meet at a Long Island party circa 1977 and instantly fall for each other — or rather for the idealized selves they’ve both strained to concoct. He’s a none-too-classy but savvy operator who’s built up a mini-empire of variably legal businesses; she’s a nobody from nowhere who crawled upward and gave herself a bombshell makeover. The hiccup in this slightly tacky yet perfect match is Irving’s neglected, crazy wife Rosalyn (Jennifer Lawrence), who’s not about to let him go. She’s their main problem until they meet Richie DiMaso (Bradley Cooper), an ambitious FBI agent who entraps the two while posing as a client. Their only way out of a long prison haul, he says, is to cooperate in an elaborate Atlantic City redevelop-

ment scheme he’s concocted to bring down a slew of Mafioso and presumably corrupt politicians, hustling a beloved Jersey mayor (Jeremy Renner) in the process. Russell’s filmmaking is at a peak of populist confidence it would have been hard to imagine before 2010’s *The Fighter*, and the casting here is perfect down to the smallest roles. But beyond all clever plotting, amusing period trap-pings, and general high energy, the film’s ace is its four leads, who ingeniously juggle the caricatured surfaces and pathetic depths of self-identified “winners” primarily driven by profound insecurity. (2:17) *Four Star*, *Metreon*, *1000 Van Ness*, *Presidio*, *Sundance Kabuki*. (Harvey)
August: Osage County Considering the relative infrequency of theater-to-film translations today, it’s a bit of a surprise that Tracy Letts had two movies made from his plays before he even got to Broadway. *Bug and Killer* Joe proved a snug fit for director William Friedkin (in 2006 and 2011, respectively), but both plays were too outré for the kind of mainstream success accorded 2007’s *August: Osage County*, which won the Pulitzer, ran 18 months on Broadway, and toured the nation. As a result, *August* was destined — perhaps doomed — to be a *big* movie, the kind that shoehorns a distracting array of stars into an ensemble piece, playing jes’ plain folk. But what seemed bracingly rude as well as somewhat traditional under the proscenium lights just looks like a lot of reheated Country Gothic hash, and the possibility of profundity you might’ve been willing to consider before is now completely off the menu. If you haven’t seen *August* before (or even if you have), there may be sufficient fun watching stellar actors chew the scenery with varying degrees of panache — Meryl Streep (who else) as gorgon matriarch Violet Weston; Sam Shepard as her long-suffering spouse; Julia Roberts as pissed-off prodigal daughter Barbara (Julia Roberts), etc. You know the beats: Late-night confessions, drunken hijinks, disastrous dinners, secrets (infidelity, etc.) spilling out everywhere like loose change from moth-eaten trousers. The film’s success story, I suppose, is Roberts: She seems very comfortable with her character’s bitter anger, and the four-letter words tumble past those jumbo lips like familiar friends. On the downside, there’s Streep, who’s a wizard and a wonder as usual yet also in that mode supporting the naysayers’ view that such conspicuous technique prevents our getting lost in her characters. If Streep can do anything, then logic decrees that includes being miscast. (2:10) *Metreon*, *Sundance Kabuki*. (Harvey)
Dallas Buyers Club *Dallas Buyers Club* is the first all-US feature from Jean-Marc Vallée. He first made a splash in 2005 with *C.R.A.Z.Y.*, which seemed an archetype of the flashy, coming-of-age themed debut feature. Vallée has evolved beyond flashiness, or maybe since *C.R.A.Z.Y.* he just hasn’t had a subject that seemed to call for it. Which is not to say *Dallas* is entirely sober — its characters partake from the gamut of altering

substances, over-the-counter and otherwise. But this is a movie about AIDS, so the purely recreational good times must eventually crash to an end. Which they do pretty quickly. We first meet Ron Woodroof (Matthew McConaughey) in 1986, a Texas good ol’ boy endlessly chasing skirts and partying nonstop. Not feeling quite right, he visits a doctor, who informs him that he is HIV-positive. His response is “I ain’t no faggot, motherfucker” — and increased partying that he barely survives. Afterward, he pulls himself together enough to research his options, and bribes a hospital attendant into raiding its trial supply of AZT for him. But Ron also discovers the hard way what many first-generation AIDS patients did — that AZT is itself toxic. He ends up in a Mexican clinic run by a disgraced American physician (Griffin Dunne) who recommends a regime consisting mostly of vitamins and herbal treatments. Ron realizes a commercial opportunity, and finds a business partner in willowy cross-dresser Rayon (Jared Leto). When the authorities keep cracking down on their trade, savvy Ron takes a cue from gay

activists in Manhattan and creates a law evading “buyers club” in which members pay monthly dues rather than paying directly for pharmaceutical goods. It’s a tale that the scenarists (Craig Borten and Melisa Wallack) and director steep in deep Texan atmospherics, and while it takes itself seriously when and where it ought, *Dallas Buyers Club* is a movie whose frequent, entertaining jauntiness is based in that most American value: get-rich-quick entrepreneurship. (1:58) *Embarcadero*, *1000 Van Ness*, *Presidio*. (Harvey)
Gloria The titular figure in Sebastian Lelio’s film is a Santiago divorcee and white collar worker (Paulina Garcia) pushing 60, living alone in a condo apartment — well, almost alone, since like *Inside Llewyn Davis*, this movie involves the frequent, unwanted company of somebody else’s cat. (That somebody is an upstairs neighbor whose solo wailings against cruel fate disturb her sleep.) Her two children are grown up and preoc-

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cupied with their adult lives. Not quite ready for the glue factory yet, Gloria often goes to a disco for the “older crowd,” dancing by herself if she has to, but still hoping for some romantic prospects. She gets them in the form of Rodolfo (Sergio Hernandez), who’s more recently divorced but gratifyingly infatuated with her. Unfortunately, he’s also let his daughters and ex-wife remain ominously dependent on him, not just financially but in every emotional crisis that affects their apparently crisis-filled lives. The extent to which Gloria lets him into her life is not reciprocated, and she becomes increasingly aware how distant her second-place priority status is whenever Rodolfo’s other loved ones snap their fingers. There’s not a lot of plot but plenty of incident and insight to this character study, a portrait of a “spinster” that neither slathers on the sentimental uplift or piles on melodramatic victimizations. Instead, *Gloria* is memorably, satisfyingly just right. (1:50) *Embarcadero, Smith Rafael*. (Harvey) **The Great Beauty** The latest from Paolo Sorrentino (2008’s *Il Divo*) arrives as a high-profile contender for the Best Foreign Language Film Oscar, already annointed a masterpiece in some quarters, and duly announcing itself as such in nearly every grandiose, aesthetically engorged moment. Yes, it seems to say, you are in the presence of this auteur’s masterpiece. But it’s somebody else’s, too. The problem isn’t just that Fellini got there first, but that there’s room for doubt whether Sorrentino’s homage actually builds on or simply imitates its model. *La Dolce Vita* (1960) and *8 1/2* (1963) are themselves swaying, jerry-built monuments, exhilaratingly messy and debatably profound. But nothing quite like them had been seen before, and they did define a time of cultural upheaval — when traditional ways of life were being plowed under by a loud, moneyed, heedless modernity that for a while chose Rome as its global capital. Sorrentino announces his intention to out-Fellini Fellini in an opening sequence so strenuously flamboyant it’s like a never-ending pirouette performed by a prima dancer with a hernia. There’s statuary, a women’s choral

REP CLOCK

Schedules are for Wed/12-Tue/18 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified. **ARTISTS’ TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$7-12. “Sistah Sinema: A Queer Women of Color Valentine,” short films, Fri, 8. “Small Press Traffic: Douglas Kearney, Claudia Rankine, Normal Cole,” reading, Sun, 5. **BALBOA THEATRE** 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. “Popcorn Palace:” **The Muppet Movie** (Frawley, 1979), Sat, 10am. Matinee for kids. **BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS** 1924 Cedar, Berk; www.bfuu.org. \$5-10. **Rosa Luxemburg** (von Trotta, 1986), Thu, 7. **CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Fargo** (Coen and Coen, 1996), Wed, 7, and **The Man Who Wasn’t There** (Coen and Coen, 2001), Wed, 8:55. •**Age of Consent** (Powell, 1969), Thu, 6:30, and **Lolita** (Kubrick, 1962), Thu, 8:30. “Marc Huestis presents,” **The Color Purple** (Spielberg, 1985), Valentine’s Day Celebration with Oscar nominee Margaret Avery (“Shug”) in person, Fri, 7:30 (gala), 8:45 (film only). This event, \$11-35; advance tickets at www.ticketfly.com. **Annie** (Huston, 1982), present-ed sing-along style, Sat-Sun, 1. This event, \$10-16; advance tickets at www.ticketweb.com. •**Miami Blues** (Armitage, 1989), Sat, 6, and **Scarface** (De Palma, 1983), Sat, 8. •**Baraka** (Fricke, 1992), Sun, 5:05, 9, and **Samsara** (Fricke and Magidson, 2011), Sun, 7. •**The Hunger Games: Catching Fire** (Lawrence, 2013), Mon, 2:30, 8, and **The Hunger Games** (Ross, 2012), Mon, 5:20. **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. times. “Oscar Nominated Short Films 2014,” call for dates and times. **Gloria** (Lelio, 2013), call for dates and times.

ensemble, an on-screen audience applauding the director’s baffled muse Toni Servillo, standing in for Marcello Mastroianni — all this and more in manic tracking shots and frantic intercutting, as if sheer speed alone could supply contemporary relevancy. Eventually *The Great Beauty* calms down a bit, but still its reason for being remains vague behind the heavy curtain of



The Past (Farhadi, 2013), call for dates and times. **The New Public** (Günther, 2013), Wed, 7. **Merrily We Roll Along**, recorded live at West End London’s Harold Pinter Theatre, Sun, 7; Feb 23, 1; Feb 28, 7. “Mostly British Film Festival,” Feb 18-20. Visit www.mostlybritish.org for schedule. **CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$10. “Midnight Movies:” **Harold and Maude** (Ashby, 1971), Fri-Sun, midnight. **DAVIES SYMPHONY HALL** 201 Van Ness, SF; www.sfsymphony.org. \$25-80. “A Symphonic Night at the Movies:” “A Night at the Oscars,” famous clips and movie music with the SF Symphony, Sat, 8. **EXPLORATORIUM** Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). “Resonance: The Freddy McGuire Show,” with video artist Anne McGuire and collagist Wobbly, Thu, 7. “Saturday Cinema:” “Lovesick Cinema,” short

“style.” (2:22) *Opera Plaza*. (Harvey) **Her** Morose and lonely after a failed marriage, Theodore (Joaquin Phoenix) drifts through an appealingly futuristic Los Angeles (more skyscrapers, less smog) to his job at a place so hipster-twee it probably will exist someday: beautifulhandwrittenletters.com, where he dictates flowery missives to a computer program that scrawls them onto paper for paying customers. Theodore’s scripting of dialogue between happy couples, as most of his clients seem to be, only enhances his sadness, though he’s got friends who care about him (in particular, Amy Adams as Amy, a frumpy college chum) and he appears to have zero money woes, since his letter-writing gig funds a fancy apartment equipped with a sweet video-game system. Anyway, women are what gives Theodore trouble — and maybe by extension, writer-director Spike Jonze? — so he seeks out the ultimate gal pal: Samantha, an operating system voiced by Scarlett Johansson in the year’s best disembodied performance. Thus begins a most unusual relationship, but not so unusual; Theodore’s friends don’t take any issue with the fact that his new love is a machine. Hey, in *Her*’s world, everyone’s deeply involved with their chatty, helpful, caring, always-available OS — why *wouldn’t* Theo take it to the next level? Inevitably, of course, complications arise. If *Her*’s romantic arc feels rather predictable, the film acquires itself in other ways, including boundlessly clever production-design touches that imagine a world with technology that’s (mostly) believably evolved from what exists today. Also, the pants they wear in the future? Must be seen to be believed. (2:00) *Four Star, 1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy) **Inside Llewyn Davis** In the Coen Brothers’ latest, Oscar Isaac as the titular character is well on his way to becoming persona non grata in 1961 NYC — particularly in the Greenwich Village folk music scene he’s an ornery part of. He’s broke, running out of couches to crash on, has recorded a couple records that have gone nowhere, and now finds out he’s impregnated the wife (Carey Mulligan) and musical partner of one among the few friends (Justin Timberlake) he has left. She’s furious with herself over this predicament, but even more furious at him. This ambling, anecdotal tale finds Llewyn running into one exasperating hurdle after another as he burns his last remaining bridges, not just in Manhattan but on a road trip to Chicago undertaken with an overbearing jazz musician (John Goodman) and his enigmatic driver (Garrett Hedlund) to see a club impresario (F. Murray Abraham). This small, muted, droll Coens exercise is perfectly handled in terms of performance and atmosphere, with pleasures aplenty in its small plot surprises,

myriad humorous idiosyncrasies, and T. Bone Burnett’s sweetened folk arrangements. But whether it actually has anything to say about its milieu (a hugely important Petri dish for later ‘60s political and musical developments), or adds up to anything more profound than an beautifully executed shaggy-dog story, will be a matter of personal taste — or perhaps of multiple viewings. (1:45) *Sundance Kabuki*. (Harvey) **Labor Day** Sweet little home repairs, quickie car tune-ups, sensual pie-making, and sexed-up chili cookery — *Labor Day* seems to be taking its chick-flick cues from *Porn For Women*, Cambridge Women’s Pornography Cooperative’s pushkin gift-booklet that strives to capture women’s *real* desires: namely, for vacuuming, folded laundry, and patient listening from their chosen hunks of beefcake. Let’s call it domestic close encounters of the most pragmatic, and maybe most realistic, kind. But that seems to sail over the heads of all concerned with *Labor Day*. Working with Joyce Maynard’s novel, director-screenwriter Jason Reitman largely dispenses with the wit that washes through *Juno* (2007) and *Up in the Air* (2009) and instead chooses to peer at his actors through the seriously overheated, poetically impressionistic prism of Terrence Malick ... if Malick were tricked into making a Nicholas Sparks movie. Single mom Adele (Kate Winslet) is down in the dumps over multiple miscarriages and her husband’s (Clark Gregg) departure. Son Henry (Gattlin Griffith) becomes her caretaker of sorts — thus, when escaped convict Frank (Josh Brolin) forces the mother-and-son team to give him a ride and a hideout, it’s both a blessing and a curse, especially because the hardened tough guy turns out to be a compulsively domestic, hardworking ubermensch of a Marlboro Man, able to bake up a peach pie and teach Henry to throw a baseball, all within the course of a long Labor Day weekend. Hapless Adele is helpless to resist him, particularly after some light bondage and plenty of manly nurturing. Ultimately this masochistic fantasy about the ultimate, if forbidden, family man — and the delights of the Stockholm Syndrome — is much harder to swallow than a spoonful of homemade chili, despite its strong cast. (1:51) *1000 Van Ness, SF Center, Sundance Kabuki*. (Chun) **The Monuments Men** The phrase “never judge a book by its cover” goes both ways. On paper, *The Monuments Men* — inspired by the men who recovered art stolen by the Nazis during World War II, and directed by George Clooney, who co-wrote and stars alongside a sparkling ensemble cast (Cate Blanchett, Matt Damon, John Goodman, Jean Dujardin, Bob Balaban, Hugh “Earl of Grantham” Bonneville, and Bill Fucking Murray) — rules. Onscreen,

not so much. After they’re recruited to join the cause, the characters fan out across France and Germany following various leads, a structural choice that results in the film’s number one problem: it can’t settle on a tone. *Men* can’t decide if it wants to be a sentimental war movie (as in an overlong sequence in which Murray’s character weeps at the sound of his daughter’s recorded voice singing “White Christmas”); a tragic war movie (some of those marquee names die, y’all); a suspenseful war movie (as the men sneak into dangerous territory with Michelangelo on their minds); or a slapstick war comedy (look out for that land mine!) The only consistent element is that the villains are all one-note — and didn’t *IngLOURIOUS BASTERDS* (2009) teach us that nothing elevates a 21st century-made World War II flick like an eccentric bad guy? There’s one perfectly executed scene, when reluctant partners Balaban and Murray discover a trove of priceless paintings hidden in plain sight. *One* scene, out of a two-hour movie, that really works. The rest is a stitched-together pile of earnest intentions that suggests a complete lack of coherent vision. Still love you, Clooney, but you can do better — and this incredible true story deserved *way* better. (1:58) *Balboa, Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy) **“Oscar Nominated Short Films 2014: Animated”** Five nominees — plus a trio of “highly commended” additional selections — fill this program. If you saw *Frozen* in the theater, you’ve seen *Get a Horse!*, starring old-timey Mickey Mouse and some very modern moviemaking techniques. There’s also *Room on the Broom*, based on a children’s book about a kindly witch who’s a little too generous when it comes to befriending outcast animals (much to the annoyance of her original companion, a persnickety cat). Simon Pegg narrates, and Gillian Anderson voices the red-headed witch; listen also for Mike Leigh regulars Sally Hawkins and Timothy Spall. Japanese *Possessions* is based on even older source material: a spooky legend that discarded household objects can gain the power to cause mischief. A good-natured fix-it man ducks into an abandoned house during a rainstorm, only to be confronted with playful parasols, cackling kimono fabric, and a dragon constructed out of kitchen junk. The most artistically striking nominee is *Feral*, a dialogue-free, impressionistic tale of a founding who resists attempts to civilize him. But my top pick is another dialogue-free entry: *Mr. Hublot*, the steampunky tale of an inventor whose regimented life is thrown into disarray when he adopts a stray robot dog, which soon grows into a comically enormous companion. It’s cute without being cloying, and the universe it creates around its characters is cleverly

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detailed, right down to the pictures on Hublot's walls. *Embarcadero*. (Eddy)

“Oscar Nominated Short Films 2014: Live Action” With the exception of one entry — wryly comedic *The Voorman Problem*, starring *Sherlock*'s Martin Freeman as a prison doctor who has a most unsettling encounter with an inmate who believes he's a god — children are a unifying theme among this year's live-action nominees. Finnish *Do I Have to Take Care of Everything?*, the shortest in the bunch, follows a cheerfully sloppy family's frantic morning as they scramble to get themselves to a wedding. Danish *Helium* skews a little sentimental in its tale of a hospital janitor who makes up stories about a fanciful afterlife (way more fun than heaven) for the benefit of a sickly young patient. Spanish *That Wasn't Me* focuses on a different kind of youth entirely: a child soldier in an unnamed African nation, whose brutal encounter with a pair of European doctors leads him down an unexpected path. Though it feels more like a sequence lifted from a longer film rather than a self-contained short, French *Just Before Losing Everything* is the probably the strongest contender here. The tale of a woman (Léa Drucker) who decides to take her two children and leave her dangerously abusive husband, it unfolds with real-time suspense as she visits her supermarket job one last time to deal with mundane stuff (collecting her last paycheck, turning in her uniform) before the trio can flee to safety. If they gave out Oscars for short-film acting, Drucker would be tough to beat; her performance balances steely determination and extreme fear in equally hefty doses. *Embarcadero*. (Eddy)

Philomena Judi Dench gives this twist on a real-life scandal heart, soul, and a nuanced, everyday heft. Her ideal, ironic foil is Steve Coogan, playing an upper-crusty irreverent snob of an investigative journalist. Judging by her tidy exterior, Dench's title character is a perfectly ordinary Irish working-class senior, but she's haunted by the past, which comes tumbling out one day to her daughter: As an unwed teenager, she gave birth to a son at a convent. She was forced to work there, unpaid; as supposed penance, the baby was essentially sold to a rich American couple against her consent. Her yarn reaches disgraced reporter Martin Sixsmith (Coogan), who initially turns his nose up at the tale's piddling “human interest” angle, but slowly gets drawn in by the unexpected twists and turns of the story — and likely the possibility of taking down some evil nuns — as well as seemingly naive Philomena herself, with her delight in trash culture, frank talk about sex, and simple desire to see her son and know that he thought, once in a while, of her. It turns out Philomena's own sad narrative has as many improbable turnarounds as one of the cheesy romance novels she favors, and though this unexpected twosome's quest for the truth is strenuously reworked to conform to the contours of buddy movie-road trip arc that we're all too familiar with, director Stephen Frears' warm, light-handed take on the gentle class struggles going on between the writer and his subject about who's in control of the story makes up for *Philomena*'s determined quest for mass appeal. (1:35) *Embarcadero*, *Sundance Kabuki*. (Chun)

The Square Like the single lit candle at the very start of *The Square* — a flicker of hope amid the darkness of Mubarak's 30-year dictatorship — the initial street scenes of the leader's Feb. 11, 2011, announcement that he was stepping down launch Jehane Noujaim's documentary on a euphoric note. It's a lot to take in: the evocative shots of Tahrir Square, the graffiti on the streets, the movement's troubadours, and the faces of the activists she follows — the youthful Ahmed Hassan, British-reared *Kite Runner* (2007) actor-turned-citizen journalist Khalid Abdalla, and Muslim Brotherhood acolyte Magdy Ashour, among them. Yet that first glimmer of joy and unity among the diverse individuals who toppled a dictatorship was only the very beginning of a journey — which the Egyptian American Noujaim does a remarkable job documenting, in all its twists, turns, multiple protests, and voices. Unflinching albeit even-handed footage of the turnabouts, hypocrisies, and injustices committed by the Brotherhood, powers-that-be, the army, and the police during the many actions occurring between 2011 and the 2013 removal of Mohammed Morsi will stay with you, including the sight of a tank plowing down protestors with murderous force and soldiers firing live rounds at activists armed only with stones. “We found ourselves loving each other without realizing

it,” says Hassan of those heady first days, and Noujaim brings you right there and to their aftermath, beautifully capturing ordinary people coming together, eating, joking, arguing, feeling empowered and discouraged, forming unlikely friendships, setting up makeshift hospitals on the street, and risking everything, in this powerful document of an unfolding real-life epic. (1:44) *Marina*. (Chun)

Stranger by the Lake Franck (Pierre Deladonchamps) is an attractive young French guy spending his summer days hanging at the local gay beach, where he strikes up a platonic friendship with chunky older loner Henri (Patrick d'Assumcao). Still, the latter is obviously hurt when Franck practically gets whiplash neck swiveling at the sight of Michel (Christophe Paou), an old-school gay fantasy figure — think Sam Elliott in 1976's *Lifeguard*, complete with Marlboro Man ‘stache and twinkling baby blues. No one else seems to be paying attention when Franck sees his lust object frolicking in the surf with an apparent boyfriend, one that doesn't surface again after some playful “dunking” gets rather less playful. Eventually the police come around in the form of Inspector Damroder (Jerome Chappatte), but Franck stays mum — he isn't sure what exactly he saw. Or maybe it's that he's quite sure he's happy how things turned out, now that sex-on-wheels Michel is *his* sorta kinda boyfriend. You have to suspend considerable disbelief to accept that our protagonist would risk potentially serious danger for what seems pretty much a glorified fuck-buddy situation. But Alain Guiraudie's meticulously schematic thriller—which limits all action to the terrain between parking lot and shore, keeping us almost wholly ignorant of the characters' regular lives — repays that leap with an absorbing, ingenious structural rigor. *Stranger* is Hitchcockian, all right, even if the “Master of Suspense” might applaud its technique while blushing at its blunt homoeroticism. (1:37) *Clay*. (Harvey)

That Awkward Moment When these bro-mancers call each other “idiots,” which they do repeatedly, it's awkward all right, because that descriptor hits all too close to home. Jason (Zac Efron) and Daniel (Miles Teller) are douche book-marketing boy geniuses, with all the ego and fratty attitude needed to dispense bad advice and push doctor friend Mikey (Michael B. Jordan), whose wife recently broke it off after an affair with her lawyer, into an agreement to play the field — no serious dating allowed. The pretext: Anything to avoid, yup, that awkward moment when the lady has the temerity to ask, “So — where is this going?” How fortuitous that Jason should run into the smartest, cutest author in NYC (Imogen Poots), all sharp-tongued charisma and sparkling Emma Stone-y cat eyes; that Daniel would get embroiled with his Charlotte Rampling-like wing woman (Mackenzie Davis); and Mikey would edge back into bed with his ex. That's the worst — or best — these tepid lotharios can muster. The education of these numbskulls when it comes to love and lust aspires to the much-edgier self-criticism of *Girls* — but despite the presence of *Fruitvale Station* (2013) breakout Jordan and the likable Poots, first-time director Tom Gormican's screenplay lets them down. (1:34) *Metreon*, *1000 Van Ness*. (Chun)

The Wolf of Wall Street Three hours long and breathless from start to finish, Martin Scorsese's tale of greed, stock-market fraud, and epic drug consumption has a *lot* going on — and the whole thing hinges on a bravado, breakneck performance by latter-day Scorsese muse Leonardo DiCaprio. As real-life sleaze Jordan Belfort (upon whose memoir the film is based), he distills all of his golden DiCaprio-ness into a loathsome yet maddeningly likable character who figures out early in his career that being rich is way better than being poor, and that being fucked-up is, likewise, much preferable to being sober. The film also boasts keen supporting turns from Jonah Hill (as Belfort's crass, corrupt second-in-command), Matthew McConaughey (who has what amounts to a cameo — albeit a supremely memorable one — as Belfort's coke-worshipping mentor), Jean Dujardin (as a slick Swiss banker), and newcomer Margot Robbie (as Belfort's cunning trophy wife). But this is primarily the Leo and Marty Show, and is easily their most entertaining episode to date. Still, don't look for an Oscar sweep: Scorsese just hauled huge for 2011's *Hugo*, and DiCaprio's flashy turn will likely be passed over by voters more keen on honoring subtler work in a shorter film. (2:59) *Marina*, *1000 Van Ness*, *SF Center*, *Sundance Kabuki*, *Vogue*. (Eddy) **SFBG**

DO IT AGAIN: GABRIELLA WILDE STARS IN REMAKE *ENDLESS LOVE*, OUT FRI/14. PHOTO BY QUANTRELL D. COLBERT

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Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. (800) 231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.



Stonestown 19th Ave/Winston. 221-8182.

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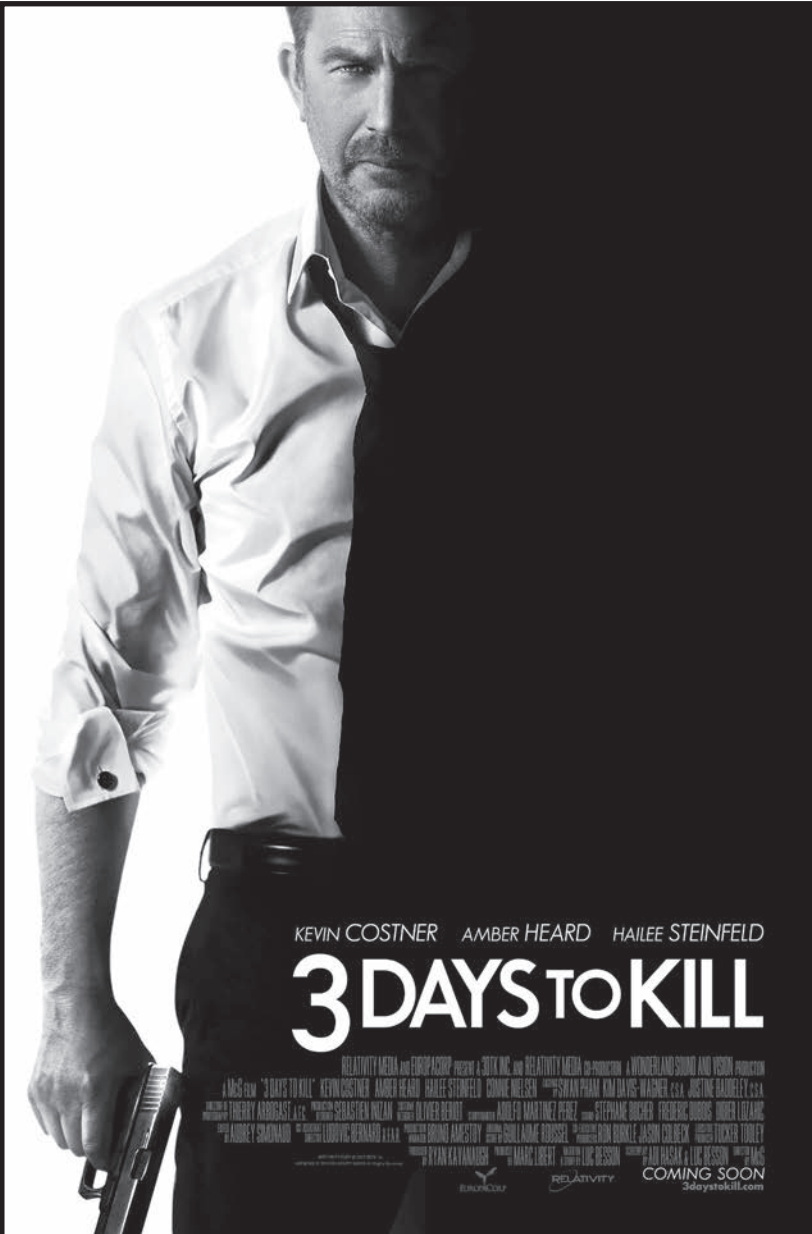
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